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## METROPOLITAN TO GIVE JENUFA, BERLIN SUCCESS

Janacek's *Jenufa*, Accepted for New York, Is Finely Given in German Capital—Handel's *Rodelinde* and Other Revivals at Volksoper—More Operatic Scandal and the Wooing of Italian Singers—Furtwängler as Pianist—New Chamber Music—Palestrina and Bach

Berlin, March 21.—The return of Max von Schillings, general director of the State Opera, was signalized, aside from less pleasant things, by the first really successful premiere of the season at Germany's leading operatic institution. It may be said of novelties at this opera house that many are chosen but few come off. And when they do come off, more often than not, they come off, in another sense, to stay off. It has been so with virtually all the new German operas since the war, and most ignominiously so in the most recent case of the unfortunate *Fredegundis*—a failure from which the Berlin Opera has taken all this season to recover. Aside from Rimsky's *Coq d'Or* and some more or less happy revivals it has done nothing since.

No wonder, then, that the success of the latest novelty put joy into the hearts of every one concerned, even though it comes from a country that since the war has consistently been decried as anti-German here. Every once in a while something happens that gives a new flip to human hopes, and the whole-hearted homage tendered to the venerable composer of *Jenufa* in Berlin was one of these spontaneous acts that foster international comity more than treaties and the pledges of diplomats. Coming close on the heels of a memorial performance of Smetana's *Bartered Bride*, it must have put joy especially into the hearts of the Czechs, and removed all suspicion of prejudice against the rise of their vital young art.

The composer of *Jenufa*, Leos Janacek, is seventy years old, and his opera twenty-three. Three years ago the musical dictionaries did not even record his name. One suspects that rare phenomenon, the retiring genius, the creative hermit, more concerned with his problems than the recognition of the world. All his life Leos Janacek has lived in a Moravian town as an organ teacher and listened in on the mutterings of the Moravian people's soul. He has listened for the melody and the accents of their speech and constructed for himself a musical equivalent that reproduces every shade of their emotional utterance. That the validity of this utterance holds good in a translation of the words proves that, as in the case of Wagner, the musician and not the theorist had the upper hand.

A BOHEMIAN CAVALIERIA RUSTICANA.

*Jenufa* is a simple folk drama sprung from primitive village lore. Like *Cavalleria Rusticana*, it delineates in sharp outline the character of the folk, in this case the Slavic folk of Bohemia—pious, sternly moral yet tolerant, sentimental yet proud. As a drama by Gabriele Preiss it is played up and down the villages by strolling players, and the people recognize their types. There is the proud, handsome, sexton's widow, *Jenufa's* foster-mother, who does not shun crime to save the girl's honor; the girl herself, trusting, affectionate, fatalistic in her devotion, frail and forgiving. There are the two suitors—half-brothers but different as night and day; *Stewa*, handsome and spoiled, prodigal and fickle, unworthy of *Jenufa's* love, and *Laca*, serious and devoted, but passionately jealous. There are the light-hearted *Karolka* and her straight-laced parents, the judge and his wife; the weak old grandmother of the two boys. There are all the village types, characterized in choruses of racy charm.

Big, black-haired *Laca* loves *Jenufa* to distraction, with a deep, unselfish love. *Stewa*, to whom she has given herself, loves her beauty and plays the dandy with all the girls. *Jenufa* prays for his return from the muster of recruits, for if he is taken for the war her secret will become her shame. Her prayer is heard; *Stewa* returns—to marry her. Drunk, bragging of his amorous conquests, he is sternly rebuked by Mother *Buyja*, who forbids the marriage until *Stewa* has gone through a year of probation. *Laca*, his hopes renewed, makes advances. Rejected by *Jenufa*, in an accession of jealousy he cuts her face with a knife, spoiling her beauty, which is all that his rival loves.

In the second act *Jenufa*, in hiding, has become a mother. No one knows; *Stewa* is grazing in pastures far; *Jenufa*, without her smooth, rosy cheeks, is not for him. Sent for, he confesses that he is engaged to *Karolka*, the judge's daughter. The mother, stern and proud, determines and does the awful deed: she drowns the child. *Jenufa* is consoled; is persuaded to marry the better man, who loves her more than ever, and all seems well. But in the last act, as the wedding is to take place, the child is found. *Jenufa* is accused, but the mother confesses and proudly surrenders herself, borne up by the daughter's love, which transcends even crime and her maternal longing, just as *Laca's* love for *Jenufa* is steadfast to the end.

JANACEK'S "WORD-MELODY."

Not musical declamation, but a melody of words is what Janacek has adopted for his vocal line. The natural mel-

ody inherent in the word itself—the most primitive of folk-tunes—is the source of his inspiration. He develops this germ lyrically, with a constant consideration for emotional accents, relying upon the "melody" of a certain word to determine the mood of his phrase and beyond that his piece. It is a method decidedly more akin to that of Verdi than of Wagner, who lets the voice declaim while the mood epitomized by the motive is developed symphonically. That symphonic development is continuous, while Janacek recognizes the divisions of the old opera in his songs, ensembles and choruses.

The line between recitative and aria, however, is obliterated,



EMILIO A. ROXAS,

well known New York vocal teacher and composer, who for six years has been coach and accompanist to Giovanni Martinelli and also many other celebrities, including Giulio Crimi, Gabriella Besanzoni, and Giuseppe Danise.

ated, or rather the elements of the two are fused into one style of lyric speech. The lyric element predominates and poetic reiteration is frequent. The orchestral background is vivid, but unobtrusively dramatic except in stressed moments of excitement, such as when the mother sees mad

visions in the contemplation of her crime—a scene in which one is reminded of the madness of Boris Godounoff. There is a distinctly racial flavor to the orchestral accompaniments, and the Slavic rhythms supply the music's pulse. Some bits, as the chorus in the first act, *Hinterm Dorf Weit* (Continued on page 42)

## ROCHESTER ORCHESTRA MAKES NEW YORK DEBUT

Under Albert Coates' Baton the Eastman Organization Score Genuine Success Here—An Interesting Program—London Symphony Particularly Pleases—Sow-erby Ballad a Disappointment

There are few things more interesting than listening for the first time to a new symphony orchestra, one that has been founded to endure and to join permanently the small but steadily growing band of symphony orchestras which are the backbone of the development of musical culture in this country. Such an opportunity was offered New Yorkers on Monday evening of last week, April 7, when the Rochester Philharmonic Orchestra, with its conductor, Albert Coates, came to New York for its first concert here. Be it said at once that a great deal has been already accomplished by the Rochester organization and a great deal more is promised; in view of the fact that the orchestra has worked under no less than four conductors in the first year of its existence, it has attained to a degree of finish that is notable. Just about a year ago at this time its first concert was played at the Eastman Theater, Rochester, under the direction of Arthur Alexander, who first whipped it into shape during the winter of 1922-23. A number of changes in the personnel were made during the summer. Then Eugene Goossens came over in the fall of 1923 to take charge of it for half-a-dozen concerts or so; next it was under the baton of Vladimir Shavitch for several concerts, and then Albert Coates took it over to finish the season, which ended with this New York concert.

### ENTHUSIASM.

The particular playing asset of the new orchestra, aside from the general technical excellence of the solo desk men, is its enthusiasm for its work and for its conductor. It played (and this is notably the case with other visiting orchestras as well) as if it loved the music it was performing and was anxious to present it as nearly as possible in the manner desired by the conductor, something which always impresses a hearer who is used to the usually indifferent attitude of the men in the regular New York orchestras.

The Rochester orchestra has already attained a high degree of mechanical precision. Attacks are prompt and even. Intonation is, as a rule, exact, though one could not understand the failure to retune to the pianos before the Sowerby number. What it will attain with further work is a better balance of tone as a whole between the various choirs, a better quality of tone in the strings, which were somewhat inclined to be hard and wiry, and more distinction in the woodwind. Particularly enough in the case of a new orchestra, the brass choir is the best. There are three fine, mellow trombones, an excellent first trumpet, and an unobtrusive tuba, which is the best that can be said for any tuba. In the wood choir, no particular soloist stands out, though there was an English horn with a tone of unusual refinement. The concert master, Vladimir Resnikoff, displayed a tone of agreeable quality in the few opportunities he had to play solo, and the first cellist, Joseph Press, is a soloist of long established reputation. To sum-

(Continued on page 29)

## MCCORMACK TO LEAVE WAGNER MANAGEMENT

John McCormack sailed for Southampton last Saturday on the S. S. Leviathan to spend a quiet summer of rest in England, returning about October 1. He will sing only once while abroad, on May 20, as soloist at one of Walter Damrosch's Beethoven Cycle concerts, which he is conducting in Paris this spring. The net proceeds of these concerts will go to the Alumni Association of the Conservatoire, for the support of a home for aged and needy musicians. Mr. McCormack is contributing his services. Incidentally it is highly probable that the concert tour of the Far East, originally announced for the spring of 1925, will be postponed for a year, and that Mr. McCormack will remain in the United States the entire season of 1924-25.

Questioned in regard to current rumors that he was contemplating a change of management, Mr. McCormack said: "Yes, it is true. Through an entirely amicable agreement with Charles L. Wagner, who, as you know, is very busy with his theatrical ventures, I shall cease to be under his management when our present contract (a five-year arrangement jointly with Mr. Wagner and D. F. McSweeney) expires in the spring of 1925. From then on my affairs will be exclusively in the hands of Mr. McSweeney, who will withdraw from his long business association with Mr. Wagner and open his own office."

Mr. McSweeney, seen on Monday of this week, confirmed Mr. McCormack's statement. "Yes," said he, "I shall open an office in the spring of 1925, but it will be devoted entirely to the management of Mr. McCormack. I shall take no other artists. This, of course, will only be a continuation of our long and intimate association. My connection with Mr. McCormack began in 1909, the year he arrived in America, and has never been broken since."



## ALABAMA FEDERATION OF MUSIC CLUBS' CONVENTION ENDS

Mrs. Edgar Stillman Kelly's Talk Enjoyed—Herring and Stavrovsky in Recital—Marjorie Maxwell and Treble Clef Chorus—Pelleas and Melisande Given as Operalogue—Prominent Visitors—Social Events—Officers Elected—Contest Prize Winners

Birmingham, Ala., April 5.—The eighth annual convention of the Alabama Federation of Music Clubs closed April 5. Practically every music club in the State had its full quota of delegates present and many junior clubs sent representatives. Emma McCarthy, president of the Federation, a Birmingham woman, presided over the business sessions. Mrs. Oscar Hundley, chairman of the program for the convention, is also chairman of extension in the National Federation of Music Clubs. Mrs. W. I. Grubb, chairman of Credentials, is also chairman of the Dixie District of the National Federation.

An outstanding feature of the meeting Tuesday morning was an address on Public School Music by May Andrus, of the Alabama College at Montevallo. Another speaker of note who appeared on the program was Dr. D. R. Gebhart, of Peabody College, Nashville, Tenn., whose subject was Music Criticism.

## MRS. EDGAR STILLMAN KELLY'S TALK ENJOYED.

No more distinguished nor delightful speaker appeared on the program during the convention than Mrs. Edgar Stillman Kelly, of Cincinnati, wife of the well known American composer, and chairman of the department of American Music of the National Federation. Mrs. Kelly charmed her audience with her witty sallies, and interested them with her enthusiasm for the advancement of the cause of music. She made a plea for more chamber music and a greater recognition of its merits. Her first talk was delivered during the luncheon at the Southern Club, and she again addressed an audience in the auditorium of the Loulie Compton Seminary on Form; Sonata Form; Song Form. She illustrated this with excerpts from some of Dr. Kelly's well known compositions. Mrs. Kelly was accompanied to Birmingham by Miss Reese, vocalist of the Cincinnati Conservatory of Music. Miss Reese possesses a beautiful lyric soprano voice, which she uses with fine control. She sang two selections during the luncheon at the Southern Club, and was heard again that night in recital in the auditorium of the seminary. She was accompanied by Mrs. Kelly at the piano.

## CARL HERRING AND MARION STAVROVSKY IN RECITAL.

A notable feature of the music arranged for the convention was the recital in the hall room of the Tutwiler Hotel, on Monday afternoon by Carl Herring, brilliant Viennese pianist, exponent of the Leschetizky school, who has been in America only two years, and who is now a member of the artist faculty of the Cincinnati Conservatory of Music. Assisting Mr. Herring was Marion Stavrovsky, dramatic soprano, voice teacher and church soloist in Birmingham. Mr. Herring's remarkable technique, clean-cut playing, fine interpretations, and self-confidence won enthusiasm from the audience. He played Etudes Symphoniques, op. 13 (Schumann); a group of Chopin numbers, and a group of Liszt selections. Miss Stavrovsky's splendid voice was revealed to fine advantage in a group of modern songs and the aria, Pace, Mio Dio, from La Forza del Destino.

## MARJORIE MAXWELL AND THE TREBLE CLEF CHORUS.

On Monday evening, in the hall room of the Tutwiler Hotel, the Birmingham Music Study Club presented Marjorie Maxwell, of the Chicago Opera Company, together with the Treble Clef Chorus, Edna Gockel Gussen director, in concert, complimentary to the State Convention of the Federation of Music Clubs. Miss Maxwell's voice delighted the large audience. She sang groups of modern songs, and arias from Rigoletto and La Boheme. She took the solo part in the cantata, The Rose of Avontown, by Mrs. H. H. A. Beach, with the Treble Clef Chorus. The chorus rendered several other numbers, including Songs of the Rhine Nymphs, and another from Rheingold, by Wagner.

## PELLEAS AND MELISANDE GIVEN AS OPERALOGUE.

On Tuesday evening, in the Little Theater, the delegates to the Convention were entertained by an artistic rendition of the operalogue, Pelleas and Melisande, by Maeterlinck, with musical setting by Debussy. Mrs. Leonard T. Beecher, reader, with Edna Gockel Gussen playing Debussy's music, presented the arrangement with consummate understanding and artistry.

## PROMINENT VISITORS.

Among the prominent women attending the convention was Matilde Bilbro, native of Alabama, but now making her home in New York, where she is busily engaged in composing. Much of her time is given to work for Schirmer. She has just returned from Dothan, Ala., where she has been instructing a master class in harmony. After visiting her father in Gadsden, Miss Bilbro will return to New York.

Another prominent visitor to the convention was Mrs. Henry M. Pettit, president of the Kentucky Federation of Music Clubs. Mrs. Pettit spoke briefly to the convention of the music achievements in her State.

## SOCIAL AFFAIRS FOR THE DELEGATES.

Outstanding social affairs for the delegates to the State Convention were a reception and tea at the Southern Club Monday afternoon, given by the Birmingham Music Study Club. A luncheon at the Southern Club on Tuesday was tendered them by the Woodlawn Music Study Club. One of the most elaborate courtesies arranged in their honor was the luncheon at the Southern Club on Wednesday given by a trio of civic organizations: the Rotary, Optimist, and Civitan Clubs. Mrs. W. I. Grubb introduced the speakers on this occasion, who were Dr. W. R. Hendrix, Mrs. Lloyd Jocelyn, Mrs. Henry T. Pettit and Mrs. Edgar Stillman Kelly. Musical numbers heard during the luncheon were the quartet and chorus for women's voices, Street Cries, composed by Ferdinand Dunkley, of this city, and songs by Miss Reese of Cincinnati. A tea at the Axis Club, arranged for the delegates by the Music Teachers' Association was a delightful affair, on Tuesday afternoon. A reception was given on Wednesday evening in the drawing room of the Loulie Compton Seminary, by Hattie Morton, president of the school, and Carol Wilson Foster, head of the music department, in honor of Mrs. Edgar Stillman Kelly.

The Choral Art Club, under the direction of Ferdinand

Dunkley, was heard in a fine program on Wednesday afternoon in Cable Hall, which was the last of the musical programs arranged in honor of the State Convention.

An added musical attraction for the Federation guests was the carillon concert, given on the recently installed carillon in the tower of the First Presbyterian Church. Anton Brees, of Antwerp, Belgium, considered one of the world's greatest carilloneurs, was in the city, and played on this occasion, to the delight of the visiting delegation.

## OFFICERS ELECTED.

The election of officers at the convention resulted in the following selection for the next year: President, Mrs. W. C. Giles, Opelika; first vice-president, Mrs. W. S. Wilson, Dothan; second vice-president, Mrs. B. L. Noojin, Gadsden; treasurer, Mrs. Wade Carlisle, Opelika; editor, Mrs. E. T. Rice, Birmingham.

## WINNERS IN PRIZE CONTESTS.

Winners of the Federation prizes were: Voice, Carl Riley, tenor, of Gadsden; junior piano, Felicite Bibb, Selma; senior piano, Ruth Garrett, Birmingham; violin, Howard Ellington, Birmingham. A. G.

## THAT ALICE NIELSEN SCHOLARSHIP

The How, When and Why of It—Prima Donna Hopes Dr. Sullivan May Discover an Exceptional Talent

"Why," said Alice Nielsen, "if any American girl who got her start through anything I could do should make a great success as a singer, I should be so happy I should just bust."

We were talking about the Alice Nielsen Scholarship, first notice of which appeared in the MUSICAL COURIER two or three weeks ago.

"What put it into your head to give the scholarship?"

"O, everybody's been so kind to me through all the years I have been singing that I have always wanted to do something definite that might help some young countrywoman to have the kind of career I have had myself," answered the prima donna. (One imagines, as a matter of fact, that she has done a good deal already to help young and aspiring singers, though she did not mention it.) "So, when Dr. Sullivan, with whom I have been working steadily for several years, told me that he was to have his first summer class at the College at New Rochelle this summer and that he was planning to offer a scholarship—an entire winter of free tuition at his New York studio next season—to the best pupil in his summer class, I said, 'Don't you do it. Let me offer the scholarship.' And I insisted on it."

Miss Nielsen is nothing if not energetic. "I just sat right down," she said, "and wrote almost 150 letters with my own hand to editors of leading papers all over the United States—men whom I knew through the kindness of Melville Stone, for so many years head of the Associated Press, who gave me letters to them when I made that famous Chautauqua tour several years ago that took me all over the United States."

"They're nice men, I tell you. You'd be surprised at the replies I have already got and the clippings that have been sent me. I am sure, thanks to them and the publicity they have given the idea, that the winner of my scholarship will be some very talented young singer. It isn't limited as to sex, by the way. Of course, I hope it will be a girl, but it may be a man, who will win it, for there will be both in Dr. Sullivan's summer class."

"I'm so grateful for what Dr. Sullivan has done for me that I am very anxious that some young person with talent shall have the advantage of the instruction he gives. Far be it from me to tell how good I am"—Miss Nielsen laughed—"but I'll tell you what happened after I had been studying with Dr. Sullivan for some time. I was giving a recital at which I sang some Mozart, and without my knowledge William Brennan, manager of the Boston Symphony Orchestra, was in the audience. After the recital he came in and said to me, 'Alice, what splendid condition your voice is in. It sounds as young and fresh as when I first heard it—and goodness knows, that's several years ago.' I told him what had happened to it, and he said, 'Well, anybody who can sing Mozart like that must do it with our orchestra.' So I did, the next season, and the notices I got speak for themselves. And Dr. Sullivan has helped other well known artists just the same way, as Lydia Lipkowska, George Baklanoff, or half a dozen other artists will tell you."

"The scholarship is for one year."

"Yes, but if the winner shows unusual talent in the first year, you may depend upon it that he or she will be allowed to go on for a second year."

"It will not, however, be any easy matter to win the scholarship. I know from the advance enrollment that Dr. Sullivan is going to have good people in his class and I am sure the competition will be very close. I am going to be one of the judges; Dr. Sullivan himself, another; probably the head of the College of New Rochelle will be a third, and then we will ask one or two well known singers or musicians to help us."

"Well," said the interviewer, as he rose to go, "I have an idea that the Alice Nielsen Scholarship is going to bring a lot of good luck to some young singer. Supposing it should give to someone the opportunity of starting a career that would be as brilliant as the career of Alice Nielsen herself?"

"Stop your nonsense," said Alice Nielsen, wrinkling the little nose that is no less piquant than in the days of The Fortune Teller,



© Mishkin

ALICE NIELSEN

and then she added the remark that begins this interview. (Look back and see what it is.)

And Alice Nielsen meant it, too, just as she means everything she says. There is no more sincere artist or person in existence today. It is too bad that she doesn't give us an opportunity to hear her more often. H. O. O.

## Atlanta Announces Opera Season

Atlanta, Ga., March 20.—The annual spring season of grand opera in Atlanta opens on Monday evening, April 21, with Flotow's opera, Martha, as the Metropolitan Opera Company's first offering. The past weeks have offered many operalogues in anticipation of the approaching season. The following is a list of the operas which will be presented this spring: Martha, by Flotow; Verdi's Il Trovatore; Mousorgsky's Boris Godunoff with the incomparable Chaliapin singing the title role; Rigoletto, by Verdi; Giordano's Fedora; Gounod's Faust; Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci. M. D. W.

## Flesch to Teach at Curtis Institute

Carl Flesch has sailed for Europe after his first American tour in nearly a decade. His appearances here included performances as soloist with the Philadelphia, Philharmonic, Chicago, Boston, Cincinnati and Philharmonic Society of Philadelphia orchestras, and he is already engaged for the St. Louis and Minneapolis orchestras for next season. Mr. Flesch's next tour, under the direction of Concert Manager Arthur Judson, is limited to fifteen engagements, as Mr. Flesch is to have a master class, extending over sixteen weeks, at the new Curtis Institute of Music in Philadelphia. He will return to America in December.

## A Record for an American Work

Ernest Schelling's A Victory Ball is winning a new record for performances of an American work in New York. Last season it was played by the Philharmonic Orchestra under Mr. Mengelberg and by the Philadelphia Orchestra under Mr. Stokowski within a few days of one another. This season it was repeated by Mr. Mengelberg and was played by the Minneapolis Symphony Orchestra under Mr. Verbruggen at its New York concert on April 14.

## Nyiregyhazi on Tour

Erwin Nyiregyhazi, who recently returned from a successful tour on the Pacific Coast, appeared at Chatham, N. J., April 8, and at Montreal, Canada, April 13. April 24 he appears at Lewiston, Me.; 28, Bath, Me.; 29, at Waterville, Me.; 30, at Portland, Me.; at Bangor, Me. on May 1; 5 at Rockland, Me.; 7, at South Paris, Me.; 8, at Berlin, N. H., and on May 20, at Trenton, N. J.



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## VIENNA AND BERLIN BATTLE FOR MUSICAL SUPREMACY

A New Mozart Work—Jenő Hubay Offers Novel Program—A Czech Invasion

Vienna, March 12.—The chroniclers of a future generation will, perhaps, record what is not generally realized today: that our era is witnessing nothing less than a duel for musical supremacy between those two capitolis of German culture, Berlin and Vienna. The battle is one of old standing, but until a short time ago the Austrian capital was more or less taking a position of quiet defensive. That was the time when Gustav Mahler was doing his heroic artistic deeds at the then Court Opera, with an ensemble of unrivalled and since unparalleled perfection; when chamber music and soloists' concerts of highest standard only were given at the famous old Bösendorfersaal (an ancient symbol of Vienna's musical tradition—since broken up for unknown reasons).

Even then Berlin was addicted to a musical "Betrieb" of the sort which is often—and unjustly—termed "American." Even then Berlin had about six or ten concerts a night against from one to three at Vienna. But the quieter and more aristocratic musical life of the Austrian capital easily won over Berlin the victory which falls to quality against quantity. The decisive stage of the combat was reached when, shortly after the revolution of 1918, Vienna became something of a focus of international musical business. The inflation period drew to Vienna numberless international artists of higher—and, for the most, lower—standing, chiefly debutants who expected to become stars over night on the strength of Vienna notices and at a debut cost which was insignificant in any good foreign currency. This worst inflation period with its topsy-turvy musical conditions is, *Gott sei Dank*, past, but the old rivalry still exists between Berlin and Vienna.

At present it looks as though Berlin would win the race, for the Viennese, wont to hide their light under a bushel, lack the often obtrusive propaganda methods of the Berliners. They still pin their faith to quality as against quantity. The foreigners who come to Vienna (Americans included) are astonished to find that, not in numbers but in perfection, the musical enterprise of the Danube City is far ahead of any European capital. But no one knows that except the Viennese—who love to deny it—and what few foreign artists and music-lovers happen to strike this out-of-the-way place.

Thus Berlin will probably win an easy victory in this race for international renown. American musicians prefer to study and debut at Berlin, although the facilities for studying and concertizing are, perhaps, more favorable and certainly far less expensive here than in Berlin with its high gold-mark prices; and American conductors will still hire a Berlin orchestra at a fee of \$1,000 for their debut rather than pay \$500 for the same concert at Vienna. The Vienna critics, to be sure, are to some extent guilty of this state of things, for their attitude is generally one of little good-will or, at best, of indifference towards foreign debutants. But this is in keeping with the aristocratic Viennese traditions. It takes much longer to make (and, for that matter, to lose) a reputation in Vienna than it does in Berlin. Press and public of Vienna, far more exacting than those of Berlin, will less eagerly embrace a newcomer.

We have had two glaring examples of this recently: Carl Alwin, husband of Elisabeth Schumann and decidedly a "second" conductor at the Staatsoper, has been selected for the post of general musical director of the Cologne Opera, which he will or will not occupy; and Clemens Krauss, the fascinating young conductor whose great career was predicted by the writer on the occasion of his Vienna debut two years ago, has been extolled and offered a similar position by Frankfurt. A certain prominent conductor in a big official position here might tell a story on this aristocratic seclusion of the Viennese, and many a big operatic star of Berlin has wooed in vain for Vienna's favor.

### A "NEW" MOZART WORK

Be that as it may, the "valuta concert" is almost a thing of the past here and internationalism, which reigned in our concert halls but a year or two ago, is now out of style; not as far as programs are concerned, but as regards the artists executing them. Vienna has heard very few new foreign vocalists and instrumentalists lately. The former included an excellent young cellist from Scandinavia, Ruth Tvermoes, and her countrywoman, Villie Hagbo-Petersen, whose evening of Mozart arias was the occasion for a real Mozart "Uraufführung": six Menusets which the master wrote presumably in 1770 and the manuscripts of which were but a few months ago unearthed in St. Peter's Monastery at Salzburg. They are short pieces of great melodic charm, and interesting from a formal point of view, since two of them deviate from the classic scheme through the complete absence of a "trio."

In the chamber music field, there were a few more foreign representatives, such as the Budapest String Quartet, which played the Debussy opus 10 in G minor, rarely heard here, with sublime perfection. This is the organization headed by Hauser and not to be confounded with the Waldbauer and Lehner quartets from Budapest. It was Hauser who undertook the heroic task of no less than fifty rehearsals under Schönberg prior to the presentation of the latter's D minor quartet. The great Pro Arte Quartet from Brussels, favorites from the last Salzburg festivals but newcomers to Vienna, learned a lesson on Austrian habits. Their concert fell on a Sunday night which it is the sacred privilege of the Viennese critic to consider his one "off night" of the week, and in consequence there appeared, to my knowledge, not one local criticism to record their marvellous playing and the big popular success achieved by these four young artists.

### HUNGARIAN—AND CELTIC

From the land of Bartok and Kodaly there came Jenő Hubay, the great violin master, with an ambitious choral composition after Dante's *Vita Nuova*. It was a big and sumptuous affair sponsored by the Viennese Hungarian Colony which sat scattered about the boxes and voiced its patriotic enthusiasm for a home product in a vociferous manner, and the nice old gentleman who had written all these heaps of notes, stood at the conductor's desk with a happy smile to acknowledge the plaudits. His music is of a disarming naïveté in its homophony and obsolescence, and the vocal parts have a degree of modernism equal to that of Hindach. What makes the whole thing so pathetic is that some enthusiastic Budapest critics are wont to count Hubay

among the "moderns," and that good old man Hubay himself probably blames the wicked modernists for the "injustice" and the lack of critical appreciation which he encounters. Yet, on the other hand, a big choral and orchestral apparatus is available for such superfluous performances, while a Schönberg cannot get a hearing for his orchestral works in his own native city.

While Hubay's music certainly was by no means instructive as to the present state of the Hungarian national composition, a concert of "Celtic music," announced by a British conductor named Alick Maclean, aroused some curious anticipations in those desiring to broaden their knowledge of foreign musical idioms. Their hopes were somewhat shattered, to be sure, inasmuch as Mendelssohn's *Fingal's Cave* and Scotch Symphony, or the Prelude to the third act of *Tristan*, are Celtic music only in the limited sense of local atmosphere. A sinfonie prelude by one Gillean Duart, *The Mayflower*, which followed, may be Celtic in its origin, but it is none too exciting and truly cosmopolitan in that it peacefully unites Wagnerian elements with some Puccini, while the thematic material is furnished by two old anthems and, at the close, the—Star Spangled Banner! The work of Mr. Maclean, who occupies a permanent position as conductor at Scarborough, and who has had some success in Germany as the composer of an opera, *Die Liebesgeige*, some years ago, gave joy to the hearts of the hearers by his evident musicianship and authority.

### A CZECH INVASION

Otherwise the international flavor of the past weeks has been entirely dependent upon visitors from neighboring Czechoslovakia who came in great numbers and were gladly welcomed. The days are over when the hatred between the Czech and German inhabitants of what was then the Austro-Hungarian monarchy, was such as to require an "imperial command" to protect the production of Janacek's opera, *Jenufa*, from demonstrations on the part of the German majority. No police was necessary this time for the production of Smetana's beautifully romantic *Dalibor*, which the Staatsoper gave on March 2 to celebrate the centenary of the composer's birth. On the preceding night, Franz Schalk had conducted a great Smetana Festival Concert at the Musikvereinsaal in the presence of a huge and enthusiastic audience.

For weeks previously Czech music had been the rule of the day, with the famous Bohemian, Sevcik and Zika quartets forcibly demonstrating the enormous and proverbial talent of their race for string instruments; with the celebrated Teachers' Chorus from Prague, under Metod Dolezil,

effectively propagating Czech choral music; and with conductors like Oscar Nedbal and Anton Bednar as exponents of Czech orchestral composition, which is perhaps the most distinctly "national" produced by any of the world's great nations. While Smetana's compositions, of course, occupied a broad space in all these programs, that given by Bednar possessed particular interest for the inclusion of the first complete cyclical performance of Dvorak's *Slavic Dances*, of which the second series (opus 72) was new to Vienna. It was composed in 1886 and differs from the first in that the eight pieces of which it consists include not only Czech dances but also Polish, Yugoslav and Ukrainian melodies and rhythms which Dvorak treated with equal mastery but, perhaps, with less elementary and convincing force.

On the whole, the past month has brought a feast of beautiful Czech music, and the I. S. C. M. Vienna section, so far from staying behind, devoted its latest program largely to Czech vocal compositions. The three songs, opus 2, by Jaroslav Novotny and a song cycle, *Meditace*, by K. B. Jirak, both contemporary composers, seemed to indicate that the present-day Czech lyrical idiom has not, as yet, freed itself completely from classic or classicist examples, in diction as well as in melodies and harmonies. Ruzena Herlinger, a Czech artist of Vienna, who will shortly give recitals of Czech music at Paris and elsewhere, lent the songs her consummate art which had previously made her own song recital a most pleasant experience.

### SCHÖNBERG'S LATEST

The towering event of the past week (though not very many people seemed to realize it) was the appearance on the concert platform of Arnold Schönberg in *corpus*. Schönberg abhors the usual channels of advertising and advance-heralding, in fact he shuns the presence at his very rare public appearances of the customary concert audience which he and his followers, with some right, consider a superficial crowd of sensation-seekers. Thus those present at his recent chamber orchestra concert were drawn almost exclusively from the circle of Schönberg's intimate friends and supporters and from the members of his defunct Society for the Promotion of Private Musical Performances which has fallen by the wayside during the period of inflation. As usual, his orchestra consisted exclusively of semi-amateurs (with the exception of Rudolf Kolisch, the concert master), for it stands to reason that a Rockefeller would alone be in a position to pay an orchestra of professional players for the innumerable rehearsals which this obstinate and painstaking genius requires. But Schönberg's disciples, who formed his chamber orchestra, are the ideal instrument for him to play on, and whatever may be lacking in individual tonal beauty in their playing is insignificant in view of the enthusiasm and pliability of this orchestral body. They followed him unconditionally through the rather arbitrary tempi which he preferred for the Beethoven violin concerto (Rudolf Kolisch, soloist), and through his Ver-

(Continued on page 40)

## THE CENTENARY OF BYRON'S DEATH

By Clarence Lucas

Byron died one hundred years ago this week. His name is still remembered and many of his phrases have become part and parcel of the English language. But the influence of the Byronic storm which swept through Europe when his works were new has long subsided. The literatures of France, Italy, Germany, as well as of his native

Daughters, *My Native Land*, *Good Night*, *When We Two Parted*, *Sun of the Sleepless*, *By the Rivers of Babylon*, *The Destruction of Sennacherib*, *Army, Napoleon's Farewell*, *Maid of Athens*, *Ere We Part*, *So We'll Go No More A-Roving*, *Though the Day of My Destiny's Over*, *O'er the Glad Waters of the Dark Blue Sea*, *It Is the Hour*, *She Walks in Beauty*, *Roll on Thou Deep and Dark Blue Ocean*, *In the Desert a Fountain Is Springing*, *My Boat Is on the Shore*, *The Isles of Greece*, and many other lines of Byron. It would be impossible to reckon the number of times that his verses have been set to music during the past century. The fervor and sentiment of his poetry lend themselves admirably to musical treatment and will continue to inspire an occasional composer for many a long year.

Byron frequently becomes satirical and writes very slightly of music and musicians:

The prima donna, though a little old,  
And haggard with a dissipated life,  
And subject, when the house is thin, to cold,  
Has some good notes; and then the tenor's wife,  
With no great voice, is pleasing to behold. . . .  
The tenor's voice is spoilt by affection,  
And for the bass, the beast can only bellow;  
In fact, he had no singing education,  
An ignorant, noteless, timeless, tuneless fellow,  
But being the prima donna's near relation,  
Who swore his voice was very rich and mellow,  
They hired him, though to hear him you'd believe  
An ass was practicing recitative.

Byron's wild and unconventional ways shocked the good people of England in the staid days of George IV. He left his native land in disgust and roamed about Europe, living a free and ill-regulated life of literary work and pleasure, dying of a fever in Greece, April 19, 1824, aged thirty-six. His body was brought back to England but was deemed unworthy of Westminster Abbey. His remains finally found repose in the little parish church of Hucknall-Torkard, near the Newstead estate, which his drunken and riotous ancestors had lost. His grave, under the stone flooring of a country church, is little seen. Few visitors turn aside or go so far from London to visit the secluded resting place of the once most famous poet in Europe.

In addition to his literary works, he gave the world the loose and open Byronic collar which young sportsmen often wear today.

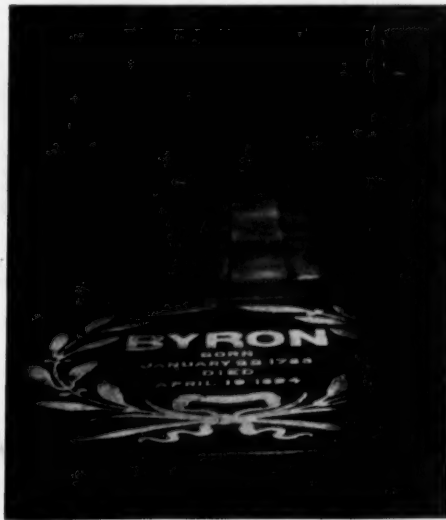
Lady Blessington, with a feminine eye for fashion, has left on record that Byron, in spite of his blue riding coats, his braided green tartan jackets with their profusion of buttons, his white trousers, his open collars, was out of fashion: "the waist very short, the back very narrow, and the sleeves set in as they used to be ten or fifteen years before."

Fashion, however, has not yet killed Byron's criticism of a poor poet:

He first sank to the bottom—like his works,  
But soon rose to the surface—like himself.  
And there are thousands of readers yet unborn who will read with delight the lines beginning:

I stood in Venice, on the Bridge of Sighs.  
Over Byron's lowly grave no more appropriate epitaph could be set up than his own lilting and unorthodox chant:

So, we'll go no more a-roving  
So late into the night,  
Though the heart be still as loving  
And the moon be still as bright.



BYRON'S GRAVE IN A COUNTRY CHURCH NEAR NOTTINGHAM, ENGLAND.

Photographed by Clarence Lucas for the MUSICAL COURIER.

England, all felt the commotion of this wild genius, who passed like a meteor across the heavens and disappeared in darkness.

In Balzac's tale of *La peau de Chagrin* the first chapter contains five references to Byron. And the musicians of the period were no less subject to the Byronic influence. Berlioz composed an overture for *The Corsair* and wrote a symphony for viola and orchestra on Harold in Italy. Victor Hugo was inspired by Byron to write a French version of *Mazeppa's flight*, and prompted Liszt to compose a symphonic poem. Liszt put a line of Byron's *Mazeppa* at the beginning of his score. But Byron's greatest influence was on Schumann, who composed his magnificent music to Manfred under the spell of the English poet's inspiration. Tchaikowsky, many years after Schumann, wrote a *Manfred* symphony, which, however, failed as an expression of either Byron or Tchaikowsky.

A hundred years ago, more or less, the composers of the day made innumerable songs on Byron's shorter poems. The catalogues are full of: *There Be None of Beauty's*



# BOSTON SYMPHONY CLOSES MONDAY SERIES

Marie Sundelius Soloist with Harvard Glee Club—Walter Hansen at Impromptu Club—Boston Quartet Closes Season—Mollenhauer Testimonial—Ninth Symphony Helps Pension Fund—Music Publishers Discuss Prices—Dohnanyi, Jean Nolan, Florence Levy and Laurilla Baillargeon Give Programs

Boston, April 13.—Last Monday evening, April 7, in Symphony Hall, Pierre Montoux and the Boston Symphony Orchestra completed the series of supplementary concerts for this season. The program opened with Beethoven's spirited and songful seventh symphony, which received a brilliant performance and was the occasion for thunderous applause. The soloist at the concert was the French Canadian mezzo-soprano, Eva Gauthier.

A novelty of the program was a suite by Rosario Scalo for string quartet and a string orchestra—agreeable music, well written, but hardly startling in its originality. It was beautifully played by the truly marvelous string section of the orchestra, and Mr. Scalo acknowledged the applause from the audience. The concert was brought to a stirring close with excerpts from Siegfried and Gotterdammerung.

## SUNDELIUS SOLOIST WITH HARVARD GLEE CLUB

Marie Sundelius, soprano, skilfully accompanied by Mrs. Dudley Fitts, was the soloist at the third and last concert this season of the Harvard Glee Club, Thursday evening, April 3, in Symphony Hall. Mme. Sundelius revealed her fresh, clear voice and well known vocal skill in old airs; songs by Schumann, Soderman and Grieg; an effective pastorelle without words by Stravinsky, and an air from Korngold's opera, Die Tote Stadt. She had a fine success with her audience and was recalled many times. Dr. Davison's admirably trained body of singers was particularly effective in Holst's dramatic Dirge for Two Veterans and in the Hallelujah Amen from Handel's Judas Maccabeus. There were solos during the evening by George Renwick, James E. Mitchell, Cecil R. Gordon and Alexander Mackay Smith, all sung in praiseworthy fashion. The glee club was assisted by G. W. Woodworth and F. W. Ramseyer, accompanists; C. T. Leonard, organist, and a few members of the Boston Festival Orchestra.

## WALTER HANSEN AT IMPROMPTU CLUB

Walter Hansen, pianist, was one of the artists at a recent concert given by the Impromptu Club at the Beaconsfield Hotel. He exhibited his abilities in fragments from Cesar Franck's sonata, which he played with Rosalind Kempton, violinist, and in a group of pieces from Chopin, Liszt and Gabrielowitch. Also appearing at this concert were Ora Williams Jacobs, soprano; Mary Shaw Swain, the admirable accompanist, and a glee club conducted by Thompson.

## BOSTON QUARTET CLOSES SEASON

The Boston String Quartet (Harrison Kellar, first violin; Arthur Shepherd, second violin; Hans Werner, viola, and Georges Miquelle, cello) gave its third and last concert of the season on March 30, at the Copley Plaza. The program was of uncommon interest, in detail as follows: Quartet, op. 15, Dohnanyi; Interludium in Modo Antica, Glazounow; Notturmo, Borodine; allegretto vivo e scherzando, Tschai-kowsky, and quartet in D major, Haydn.

In its performance of these pieces the Boston Quartet again demonstrated its technical and interpretative virtues as a chamber music organization. They have added to the musical life of this city and merit support for a continuation of their interesting experiment.

## MOLLENHAUER TESTIMONIAL

Sunday afternoon, April 6, the Handel and Haydn Society, the Apollo Club and the People's Symphony Orchestra joined forces in a testimonial concert to Emil Mollenhauer.

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FRANCES PERALTA.

Metropolitan Opera soprano, who sang in Washington last Monday before President and Mrs. Coolidge and while there was the guest of Mrs. Larz Anderson. Miss Peralta will sing next month in Trovatore at the Spartanburg Festival, and on June 19 at the Polo Grounds, New York, will sing her first performance of Carmen anywhere. This role will bring her operatic repertory up to seventy-seven operas sung in five languages—Italian, French, German, English and Russian. Miss Peralta has been re-engaged by the Metropolitan Opera Company. (Photo by Dobkin)

Thro' the Fair, arr. by Herbert Hughes; I Know My Love, arr. by Herbert Hughes; Half a Bap, arr. by Herbert Hughes; My Aunt She Died a Month Ago, arr. by Herbert Hughes; She Is Far from the Land, Lambert.

Miss Nolan proved herself an uncommonly interesting and enjoyable singer—indeed an artist. Her voice is of a lovely natural quality, its range is wide, she uses it skilfully and sings like a musician. She has, moreover, the ability to color her tones to suit the mood of her songs—whether noble or light, wistful or gay—and this ability when combined with her quick and sympathetic response to the emotional content of each piece, makes her an artist well worth watching. A friendly audience applauded her vigorously throughout the evening.

## DOHNANYI IMPRESSES AS PIANIST

Ernst von Dohnanyi, the celebrated Hungarian composer and pianist, returned to Boston for a recital Friday evening, April 4, in Symphony Hall. He was heard in this program: Sonata in C major, Beethoven; variations on a Hungarian theme, op. 29, capriccio in A major, op. 23, No. 3, Pastorale and etude in F minor, op. 28, No. 6, Dohnanyi; intermezzo in E major, op. 116, No. 4, Brahms; mazurka in D major, impromptu in F sharp major and waltz in G flat major, Chopin; Legend (St. Francis walking on the waves) and Hungarian Rhapsody, No. 13, Liszt.

Those who came expecting to hear Mr. Dohnanyi play like a composer were agreeably surprised, for he is a virtuoso in the best sense of that much-abused word. His brilliant technic does not serve as an ostentatious end in itself, but as an expressive means to the creation of beautiful music—witness his tasteful and finely conceived interpretation of the sonata, his charming performance of Brahms' songful intermezzo. Mr. Dohnanyi's audience made up in enthusiasm what it lacked in numbers.

## FLORENCE LEVY GIVES PLEASURE IN RECITAL

Florence Judith Levy, pianist and winner of the Mason & Hamlin prize at the Conservatory last year, gave a recital April 2 in Jordan Hall. She was heard in these pieces: Prelude and fugue, E minor, Mendelssohn; sonata, C major, Scarlatti; gavotte and gigue from French Suite, No. 5, Bach; Reflets dans l'eau, Clair de lune and Jardins sous la pluie, Debussy; nocturne, op. 62, No. 2, mazurka, op. 24, No. 2, and etudes, op. 25, No. 2 and No. 11, Chopin; Pastoral and Country Gardens, Grainger.

Miss Levy renewed and deepened the excellent impression which she had previously made here. Her playing reveals a sensitive regard for musical structure, a highly serviceable technic, fine sense of rhythm and praiseworthy command of nuance. Of equal importance is this pianist's sure instinct for the melodic line and her ability to grasp and communicate the poetic content of her music. To be sure, there are refinements of style yet to be achieved; but Miss Levy has made a flying start and ought to go far as an artist. She was enthusiastically applauded by a large audience.

## LAURILLA BAILLARGEON PLEASURES

Laurilla Baillargeon, a soprano from the studio of Vincent V. Hubbard, gave a recital April 9 in Jordan Hall. She displayed her pleasurable abilities in an unbacked and well varied program, in detail as follows: She Never Told Her Love, Haydn; A Feast of Lanterns, Bantock; In a Myrtle Shade, Griffes; My Heart's a Yellow Butterfly, Bachau; O Bellissimi Capelli, Falconier; Quel ruscelletto, Paradies; Lehn' Deine Wang' An Meine Wang', Jensen; Im Gebirg, Jensen; Aria, L'Altra Notte, from Mefistofele, Boito; Une Douceur Splendide et Sombre, Moret; Carnaval, Fourdrain; La Procession, Frank; Les Filles de Cadix, Pierre; The Lotus Blossom, Bostelmann; The Two Magicians, Curran; The Alder Tree, Rachmaninoff; Come Child Beside Me, Fleischmann.

Miss Baillargeon is the possessor of a clear, fresh voice of liberal range, and her use of it indicates that she has been well schooled. Her diction is excellent, her phrasing bespeaks musical intelligence and she impresses with the sincerity of her interpretations. A good-sized audience was warmly appreciative. Miss Weeks was, as usual, a very helpful accompanist. J. C.



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*Philadelphia Record*

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## NEGROES, AS A RACE, ARE LOSING THEIR SPLENDID VOICES, DECLARES WILSON LAMB

**Distinguished Negro Teacher-Singer Believes That It Devolves Upon His Race to Absorb White Culture Without Losing Its Own Characteristics—Few of the Spirituals, as the White Man Sings Them, He Claims, Are Historically or Racially Accurate, But Are the White Man's Impression of the Negro**

Not long ago this writer had the pleasure of interviewing Nathaniel Dett, negro composer. More recently he had the equal pleasure of interviewing Wilson Lamb, negro baritone. Both men are fine, upstanding members of a fine, upstanding race; what they have to say about music in general and about the problems of negro music, and the negro musician in particular, shows intelligence, constructive optimism and complete freedom from bias, jealousy or any feeling of injustice or oppression.

Mr. Lamb was born in Norfolk, Va. He was the son of negroes who had been slaves up to the time of the Civil War, and he was born in a typical Southern negro cabin. When he was eight years old he was taken to Boston and was there adopted by a white family, who took care of him until he was eighteen, after which he shifted for himself. He was educated mostly in Boston. For two years he was at Andover Academy, and for a while he studied at the New England Conservatory of Music. Among his teachers were Wallace Goodrich, John Lane, Ivan Morowsky and George Leach.

Since completing his musical education Mr. Lamb has made several concert tours, and the natural question which comes to mind in this connection is one regarding audiences and prejudice. Mr. Lamb, in answer to this, stated that no prejudice of any kind was shown, that his audiences were mostly white, except when he appeared before negro organizations, and the critics have universally treated him as they would any other artists, neither with special favor nor with neglect. He has received splendid notices from such eminent critics as Philip Hale and Krehbiel.

Mr. Lamb now lives and teaches in Orange, N. J. His pupils are both white and negro, and at his studio recitals, of which he gives a series every season, his audiences are mixed. One of his pupils, Luetta Chatman, who gave a recital at Aeolian Hall last October and was highly spoken of, is, says Mr. Lamb, so far as he knows, the first professional negro artist trained by a negro. He is naturally proud of it, not only as a personal achievement but also as evidence of the progress of his race. He has a right to be!

A pupil of Mr. Lamb is the leading soprano at St. Paul's Church, Newark, and another pupil of his is leading baritone at Grace Episcopal Church, Orange. Mr. Lamb himself has the choir at the Mount Olive Church, East Orange, and this is the most proficient negro choir in the United States. They have given several cantatas, among them Joan of Arc (Gaul), and are preparing Hiawatha (Coleridge-Taylor).

So much for a mere outline of facts relating to Mr. Lamb's career and present activities, but far more interesting is his attitude toward the music of the negro race and the music of negroes and negro composers. Those are matters in

which Mr. Lamb takes an active, definite stand—the result of experience and experiment as well as thought.

One of the confusing and complicating elements of the question he explains as the white man's tendency to find the negro funny even when the negro is serious, and, on the other hand, to palm off on the negro what is really the white man's sentiment. In search of some point of departure for his self-expression, Foster took the negro and placed his own feelings and sentiments in negro dialect.

And he was only one of many who came before and after him. In the minstrel shows, which swept Europe as well as America with their popularity a few years ago, the negro was exhibited not as he is or ever was, but as he impressed the white man, and the thoughts and sentiments that were



WILSON LAMB

put in his mouth were not his thoughts nor sentiments, but those of the white man dressed up in picturesque guise. Consequently the negro was the subject of no genuine study and very little of his pre-war individuality has been preserved.

Furthermore, when white singers and composers began to discover and develop the negro spiritual, something of a similar nature followed. Few of the spirituals are historically or racially accurate, and the interpretation even of those which have been correctly noted, and not spoiled by development and accompaniment, is likely to be just as inaccurate, simply because it sifts through the white man's consciousness and is the white man's impression of the negro.

Nathaniel Dett has been all through this same line of investigations and has reached about the same conclusions, as already set forth in an interview which appeared in the MUSICAL COURIER not long ago. Naturally, neither Mr. Lamb nor Mr. Dett feels that any special harm has been done, and what the white man has accomplished has been to give the negro a stage value and to make him more or less theatrical. But interest is growing in scientific accuracy and actuality, and it is the effort of Mr. Lamb, Mr. Dett and others of their race, to crystallize something of the actual negro before the rapidly changing development of the race, due to education and economic freedom, that causes the old to disappear entirely and to give place to the less traditionally interesting new.

In the accomplishment of this, Mr. Lamb is making a spe-

cialty of the negro spirituals and is using them with as great accuracy as possible. He fathoms the actual meaning and intention of those who set these songs together. None of them was actually composed by any single writer, but are true folk songs, though the musical source and the source of the words may be Anglo-Saxon. That has little bearing on the subject. The negroes altered the tunes to suit themselves, making them vehicles of their own self-expression, and set words to them that had little connected meaning but had a poetic expressiveness perfectly clear to the vivid negro imagination, which is closely allied to Oriental metaphor, allegory and mysticism.

The negro tells his tales by indirection and uses pictures of material things to express ideas that a white man would express abstractly, and this is what causes much negro poetry to sound humorous to the ears of white men simply because the meaning is expressed in a way entirely foreign to their habit of thought.

How truly African the negro music is, Mr. Lamb says no one knows with any certainty, but the probabilities are that it is not more African than jazz is negro. It is probable, says Mr. Lamb, that no memory of African music was handed down from generation to generation among the negroes of America, and that whatever folk songs they may have brought with them were soon merged by the negroes' imitiveness and quickness of memory into what they heard from their white masters.

But what did they hear, and what did they retain? Not Anglo-Saxon, Scotch, nor Irish, nor American folk songs nor popular songs, which had no appeal for them, but religious songs, which attracted them immediately, touching upon their superstitions, and upon the imaginative and poetic side of their deeply artistic natures. Naturally, having practically no education in the early years of residence here, the negroes turned music into their natural idioms—the idioms, rhythmic and harmonic, that came most naturally to them. And it is doubtful if that can be called African. For in Africa they certainly never sang their songs in four-part harmony—yet when harmony first became known to them they did not sing the harmony of the white man but invented their own—which the white man, in spite of persistent efforts, has never succeeded in exactly setting down in musical notation, simply because there are certain matters of rhythm, slides and glides, and vocal color and sonority, for which our system of notation does not suffice.

In this regard Mr. Lamb calls attention to the fact that the negroes as a race are losing their splendid voices. The weakening, refining qualities of American civilization, and the fact that they are learning to speak English without accent or foreign inflection, is destroying, gradually, that peculiar quality of deep sonority for which the negro has been justly famous. In exchange the negro is gaining the power of vocal expression such as satisfies the white man, not as something quaint and exotic, but as something which is a part of his own culture.

But Mr. Lamb feels that it devolves upon the negro to absorb white culture without losing his own characteristics, to make culture a tool for the development of negro traditions. Already there are a number of negroes at work on this task, and not only is their number increasing, but also their resolution and understanding of the task is keeping pace with this increase. It is an interesting development and one that cannot fail to interest every American, whether white or black.

F. P.

### Activities of Dudley Buck Pupils

"An hour of music" was given by the younger pupils of Dudley Buck at his New York studio on the afternoon of March 26. A thoroughly interesting program was presented, and all of the students—Rosina Puerschner, Leontine Murtha and Mrs. Charles Nourse, sopranos, and Mary Hollister, mezzo—acquitted themselves remarkably well. Miss Hollister and Miss Murtha did especially fine work.

Madge Daniell, the Irish soprano, broadcasted a St. Patrick's Day program on March 17 from WHN, and met with such success that she was requested to repeat the program on March 24. Miss Daniell is preparing for a concert tour through Indiana, Illinois and Wisconsin.

March 26 Dudley Buck arranged a program broadcasted from WEAF, the artists presented being Ella Good, contralto; Lucy La Forge, soprano; Frank Munn, tenor, and Dr. Robert H. McConnell, baritone, with Elsie T. Cowen at the piano.

Marjorie Pringle, soprano, formerly of the Society of American Singers, is in New York and taking lessons daily with Mr. Buck.

### Horton "Rehearses" at Stephens Studio

Appearing for the first time since her study began with Percy Rector Stephens, Elaine Horton sang a program of songs on Monday evening, March 31, at the Stephens studios in New York. The program was composed of Old Italian, Modern Italian, German, French, English, and Negro spirituals. In her language color, and in mood Miss Horton carried herself admirably. Vocally well equipped, and with the possession of versatile attributes, she should go far in the concert field. Lee Cronican, Miss Horton's coach, accompanied her at the piano. The next of the Stephens "rehearsal" recitals will be a program by Esther Cadkin, soprano, who has been heard in New York with the Schumann Club and the St. Cecilia Club.

### Frances McCollin Wins Many Competitions

Frances McCollin, composer, probably heads the American record to date as a prize winner of national competitions, having won six of them in the five years between 1918 and 1923. Her latest victory was in winning the W. W. Kimball Company's prize of \$100 awarded by the Chicago Madrigal Club for the best setting to What Care I?

### Morini Will Stay Away a Year

Departing April 5 on the S.S. Belgenland, Erika Morini, violinist, returned to Europe, not to revisit America until 1925-1926. After four successive tours of America, during which time she played nearly 200 concerts, Miss Morini will spend the year resting and studying.

### Federlein Heard at Town Hall

On the evening of Thursday, April 10, Gottfried H. Federlein, organist of Temple Emanu-El, gave an organ recital in Town Hall, New York.

### As Guest of

*The Minnesota Music Teachers' Association convention (June 18, 19 and 20), I wish to make correction of my announcement in the April third Musical Courier, which states the convention is to be held in Minneapolis. It should read*

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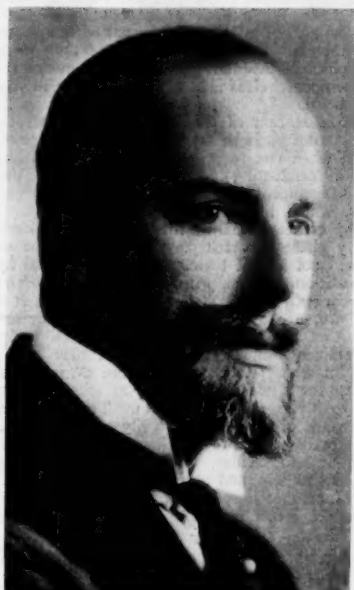


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## EUROPE SAYS

### GERMANY. Berlin.

Not in years have we heard such singing culture. (*B. Z. Am Mittag.*)

Whoever has an ear for song must in truth call Graveure the Ideal Singer. (*Tageblatt.*)

### HOLLAND. Amsterdam.

A magnificent voice with brilliance and metallic clarity and beautiful tenderness. A perfect breathing technique. (*Het Vaderland.*)

His baritone has rarely delicious qualities, especially noticeable in his French songs. (*Algemeen Handelsblad.*)

### AUSTRIA. Vienna.

A master in the interpretation of German Classics. (*Neues Wiener Tageblatt.*)

Louis Graveure's success here was extraordinary. (*Wiener Journal.*)

### SWEDEN. Stockholm.

By musical experts here, Graveure is considered the first of living concert singers. (*Sonder Dagbladet.*)

Graveure's highly instructive singing-culture, his superior control of his wonderful voice, his art of

respiration and finely characterized manner of phrasing are exceptional. (*Nye Daglig Allehønden.*)

### NORWAY. Christiania.

Graveure is perhaps the greatest phenomenon of voice who has given performances here in the present century. It is difficult to find words to describe the always changing pictures of mood which this peerless singer creates. (*Orebladet.*)

Graveure is the finest, most exquisite singer who ever came here. He possesses every quality and unites all perfections in one person. (*Morgenbladet.*)

## AMERICA SAYS

### NEW YORK.

The vibrant tones of Graveure's full voice, his exquisite "mezza voce," his breath-control and diction, make him a model for singers of worthy ambitions. (*Henderson, New York Sun.*)

### SAN FRANCISCO.

Graveure, the King of all Baritones! (*San Francisco Examiner.*)

### ST. LOUIS.

Wondrous-voiced Graveure! (*Globe-Democrat.*)

### TOLEDO, OHIO.

Graveure is an enchanter, the effect of his singing is almost hypnotic. (*Toledo Blade.*)

### CHICAGO.

I do not recollect ever having heard such phrasing, such an interpretation of nobility and poise, such tonal suavity and wonderful control of the mechanical manipulation of the voice. (*Devries, Chicago Evening American.*)

### LOS ANGELES.

Graveure the Peer of Song Recitalists. (*Los Angeles Herald.*)

### NEW ORLEANS.

A superb artist! Master of all styles of song. (*Times Picayune.*)

### MILWAUKEE, WISCONSIN.

Graveure a Musical Master! An artist whose work is impeccable. (*Milwaukee Sentinel.*)

### NEW YORK.

A voice of warmth and flexibility and an unfailing command of phrasing and expression. He is able to enter into the spirit of each number, grave or gay, solemn or whimsical. (*Krehbiel, New York Tribune.*)

### BOSTON.

As a vocalist he is so far ahead of other baritones on the concert circuit as to seem a representative of a different art altogether from theirs. (*Christian Science Monitor.*)

### ATLANTA.

An artist beyond compare. (*The Constitution.*)

### SPOKANE, WASH.

A master of interpretation and expression. (*Spokesman-Review.*)

## CANADA SAYS

### TORONTO.

Graveure the Master-Interpreter! (*Toronto Mail.*)

### OTTAWA.

Wonderful baritone is Graveure! His merit cannot be assessed by comparison with any of his predecessors of recent times here. (*Ottawa Journal.*)

### VANCOUVER, B. C.

His voice exerts hypnotic influence over his listeners. (*Daily Province.*)

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## MASTER-CLASSES

Mr. Graveure will personally conduct Master-Classes in Singing in San Francisco, California, in July, and in Los Angeles in August, the coming Summer, 1924. For details for either or both cities apply direct only to:—SELBY C. OPPENHEIMER, FOXCROFT BUILDING, POST STREET, SAN FRANCISCO, CALIFORNIA.





## WHY STUDY THE ACTION OF THE VOCAL ORGAN?

By

William A. C. Zerffi

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The majority of vocal students are familiar with the weird pictures to be found in books of singing which are supposed to help them to understand the construction of the vocal organ and appreciate the location of the various resonance cavities. These pictures are replete with long-sounding names of muscles and cartilages, difficult to remember, and seldom remembered for the reason that it is customary to assert that while theoretical knowledge of the vocal organ may perhaps be proper to acquire, yet its practical application is liable to be fraught with great danger, since it leads to throat consciousness. A point which should give the thoughtful student cause to wonder is that if there is a benefit to be derived from the study of the structure of the throat, why is its practical use so categorically denied? To study a subject only to forget it and not to be able to put the knowledge gained to use, would be nothing less than a pure waste of time. It cannot be denied that the anatomical structure of the vocal tract, that of larynx, pharynx, mouth, and nose, presents extremely complicated features, and that some of these features are of such type as to be incomprehensible without a certain amount of technical knowledge as to the action and interaction of muscles and cartilages. Granted that this is so, if it is necessary in order to understand thoroughly the production of the voice, it must be learned, but if not, why waste time in its acquirements? There can be nothing gained by a deliberate begging of the question; it must be answered either one way or the other.

In order to obtain a practical understanding of the action of the vocal mechanism, it is first necessary to become thoroughly familiar with the anatomy of the nose and throat, with the articulations of the cartilages, the attachments of the vocal cords, as well as with the action of the various muscles involved in the production of tone. To acquire this without the help of models is extremely difficult, but nevertheless it can be accomplished. It is advisable to be thoroughly grounded in this before any attempt at practical application is made, for the observation of an actual subject is so vastly different from the picturization as to be liable to lead to grave errors. The location of the vocal instrument proper, the larynx, is such as to make observations possible solely by means of the laryngoscope. The writer is well aware of the violent prejudice which is to be observed when it is suggested that this instrument may be of value in solving the problems occasioned by so aesthetic an art as that of singing. Lovers of vocal rhetoric and pompous vagueness never tire of quoting Morrell Mackenzie's statement that "the invention of the laryngoscope threw the whole subject of singing into confusion," and do not seem to realize that the resultant confusion was solely due to the erroneous conclusions entertained, for which the laryngoscope could hardly be blamed. The result, however, was that the pendulum swung in the direction of the preservation of the false suppositions and the laryngoscope was given over to the medical profession.

After a thorough grasp of the construction and function of the vocal mechanism has been obtained, a practical examination of the larynx should be made. The means of procedure for this are contained in any book on the nose and throat and need not be repeated here. The actual value

of such an examination for teacher or pupil may be said to consist chiefly in the observation of the vocal cords as they are approximated upon phonation and separated when breathing. It is vitally necessary for all singers to retain this action definitely in mind, for this combined with the theoretical knowledge previously acquired will dissipate an astonishing number of fallacies. Chief among these is the familiar "stroke of the glottis." This device for obtaining what is frequently disguised as a "firm attack," is one of the most criminal of vocal absurdities and one which a mere glance at the cord action in phonating dispels. Only the persistent refusal to inquire into the nature of the tone producing organ could account for the continued existence of this prime absurdity. In actual fact it amounts to nothing more than a forced closure of the cords with the subsequent employment of a sufficiently great force of breath to blow them open. And to think there are many teachers of singing who have the audacity to assert that this is a correct procedure for the development of the voice! As if a deliberate hampering of the action of the tensing mechanism of the vocal cords together with the irritating of their free edges by abnormal compression could be considered a means of developing the voice!

It should be clear that the combatting of erroneous beliefs and opinions can only be undertaken with any hope of success when the contentions made are supported by evidence which is incontrovertible. The only visual and therefore exact evidence which can be obtained regarding such a practice as is described above, must be gathered by means of the laryngoscope. All else is mere speculation and supposition, and yet such speculation after having been endowed with the prestige and authority of tradition is handed out to the pupil as fact.

The chief weapon of those who disparage and even seek to ridicule the use of the laryngoscope by the teacher of singing is the pathetically childish assertion that it would lead to an attempt to control the individual muscles of the larynx and thus cause confusion. The writer has no hesitation in stating that those who cling to such a belief are merely revealing dire ignorance as to the actual functioning of the vocal organ. "Throat consciousness" is a spectre conjured up by those whose delicate souls shrink from being confronted with facts and who follow the policy of the ostrich. Must it again be stated that the true vocal muscles are subconscious in their action and are impossible of being approached directly? The consciously acting throat muscles (interfering muscles) are capable of direct control, and unless control of these be established, correct voice production cannot be attained.

To render any study scientific, accuracy is a prime necessity. To speak accurately of the production of the voice while remaining ignorant of the mechanism which produces the voice, is impossible. All that can be done is to flounder about in suppositions of various kinds, none of which have a firm basis. Theories and opinions spring up on all sides, but invariably wither when carefully examined as to their premises. Facts are to be had, but they do not lie on the surface. Those who really wish to discover them will not find that they are inaccessible.

### "Master Normals"

Since 1883, when H. W. Greene established the Metropolitan College of Music, his vocal normal classes have become notably an educational feature of the vocal department of that institution. When Mr. Greene established the Brookfield Summer School in 1900, the normal sessions became the pivotal attraction. There are now more than a thousand of the Brookfield Alumni who can give evidence of the value of the normal class idea and its effect on their training in the vocal art.

In the 1924 session of the Brookfield Summer School a most important step is to be inaugurated. Its value can be appreciated when one reviews the methods Mr. Greene has employed in conducting normal sessions ever since their inception. A student is called before the class to present a number, which has been previously prepared. This is followed by criticisms called for by the class director covering every phase of artistry. It readily can be seen that students will not submit themselves to that ordeal by superficial preparation. The step in advance that has been adopted for this year will be called "master normals." It comprehends the presence of outside specialists in voice as normal class directors. These directors will be selected because of their eminent fitness to present the new and valuable specialties in which they excel. There also will be given opportunity for students to appear at sessions where they are sure to invite special criticism. The great value and importance of these classes readily can be seen. Such eminent specialists as Dr. Frank E. Miller, Louise Arthur Russell, E. Presson Miller, W. J. Battzell, Walter Robinson, Adele Laeis Baldwin, and others well known in the musical world, are among the special normal directors who will be called upon to direct as guests, the "master normals."

### Nancy Armstrong Presents Six-Year-Old Pupil

Nancy Armstrong, New York piano teacher and accompanist, presented Marie Louise Bobb, a six-year-old pupil in recital, on April 8, in the Wurlitzer Auditorium.

Little Marie Louise, who has studied with Miss Armstrong (her only teacher) one year, already discloses in her performance an unusually well developed technic, particularly for one so young, and who has only studied one year. The little girl, who gave a private recital about six months ago, repeated her program (by special request) at this recital. It comprised: Little Humming Bird, Gest; Rain Drops, Grimm; The Waves, Concone; Waltz, Crawford; Minuet, Bach; Magic Flute melody, Mozart; The Wild Rose, Schubert; Minuet in G, Beethoven; Scherzetto, Savaninov; Polka, Tschalkowsky; The New Doll, Tschalkowsky, and L'Avalanche, Heller. (The latter had to be repeated.)

It was a surprise to the large audience to hear a little child of six play with such freedom and assurance, and all by memory. Miss Armstrong, in training this little girl, is entitled to great credit. She loves little children, and gains their confidence and affection from the very beginning, which invariably leads to convincing results. She will shortly present two other children in recital, one four and the other five years old.

### Columbia University Glee Club Concert

The Columbia University Glee Club, which won second place in the Intercollegiate Glee Club Contest, held recently in Carnegie Hall, will appear at Town Hall on the evening of May 2 in a program of songs by Grieg, Brahms, MacDowell, Philip James, and Henschel, together with lighter compositions. Until a year ago these singers from Morningside Heights were associated with a mandolin club; but at that time they decided that in the interests of better concert programs, they should separate and start anew as an independent organization. In this Columbia is joining Harvard and other universities, with the purpose of developing glee clubs of musical merit, rather than the "collegiate" clubs of former days.

Morris W. Watkins is leader as well as coach of the Columbia singers. Since the separation from the mandolin club, Mr. Watkins has mapped out an ambitious program for his organization. The Glee Club finds time enough from its college studies to rehearse two evenings a week and render concerts at least once a week, with additional rehearsal hours on some afternoons.

### Caselotti Presents Pupils in Mignon

Guido H. Caselotti, of New York and Bridgeport, presented a large number of his pupils in two performances of Mignon, the first on March 23 at the Capitol Theater, Ansonia, Conn., and the second on March 27 at the High School auditorium, Bridgeport, Conn.

The cast was made up exclusively of pupils of Mr. Caselotti, and comprised Catherine Waterbury, as Mignon; Mildred Hill, Filina; Dorothy Polakewich, Frederic; Helen Hall, a student; Ebba Nyberg, Laerta; Jesse Greenwald, Lothario, and William Clappett as Giarno. The Bridgeport Telegram of March 28 comments in part as follows: "The story is a pretty little love tale stretching over four delightful acts, three laid in Germany, and one in Italy, giving opportunity for the various artists to display their vocal and dramatic talent to the greatest advantage. The cast were all pupils of Guido H. Caselotti, to whom much credit is due for this excellent presentation, over which the audience was most enthusiastic."

### Another Triumph for Enesco

A cable dispatch from Paris announces another triumphant success for Georges Enesco, the Rumanian violinist, in his recent appearance with the Colonne Orchestra. Just a week previously he was heard with the Paris Philharmonic Society. In addition to these engagements, Mr. Enesco is booked for a tour of the French provinces before he will be able to leave for his home in Rumania.

### Paderewski to Close Season May 11

Paderewski will spend the Easter holidays in Chicago, having planned to go to the Windy City following his recital appearance in Sioux Falls, S. D., April 15. These engagements will bring the distinguished pianist's American season to a close: Galesburg, Ill., April 24; Terre Haute, 26; Cincinnati, 28; Jamestown, N. Y., 30; Bethlehem, Pa., May 2; Brooklyn, N. Y., 4, and Hartford, Conn., May 11.



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## "50c. TO \$1.50 PER HOUR," SAYS ROSE PHILLIPS, "IS NOT MUCH INCENTIVE TO PERFECT ART OF ACCOMPANYING"

"I read with considerable interest an article by Richard Hageman, which appeared in a recent issue of the *MUSICAL COURIER*, entitled *What Must I Know to Become a Good Accompanist*," said Rose Phillips, in an interview with a representative of the *MUSICAL COURIER*. Miss Phillips has spent years perfecting her musical education. While living in the West, she spent much time with Madame Fanny Bloomfield-Zeiser. More recently, she has coached with Frank La Forge and Coenraad V. Bos, and she feels frankly enjoys enough success in her chosen field to speak frankly regarding the situation.

"It is indeed gratifying," continued Miss Phillips, "to have so prominent a musician place the art of accompanying on such a high plane. Every word Mr. Hageman has written is true. The demands on an accompanist are as great and greater even—though in a different sense—than those made upon the instrumentalist or singer. Since Mr. Hageman has so clearly outlined the requirements necessary for an accepted accompanist, what are the inducements offered one to spend years in preparation for this special branch of musical activity? After having studied seriously the art of accompanying, not because 'one does not play well enough to become a solo pianist' but through sincere interest in that particular phase, let us look over the field and see what average accompanists may visualize as a future, after devoting the best of their youth to hard and serious study.

"Vocal teachers in the large centers are paid from \$10 to \$15 a half hour for lessons. They are specialists, but is their equipment to become a singing teacher equal to that necessary for a good accompanist who must, first of all, be a fine pianist technically? In order to reach this superior degree of efficiency, he or she must have spent years in studying piano literature; must learn an entirely new literature and discover the method of giving expression musically from a new point of view. A great number of musicians are blessed with the natural gift of reading music at sight, but for many it is necessary to cultivate this very essential achievement. The average pianist does not find it imperative to become proficient in the languages, yet we accompanists must at least know correct vocal diction in Italian, French, German and English. We must be familiar with new songs, opera scores and certainly the accepted tempi of the local opera house. We must know correct interpretation and tradition, for it is my contention that a voice teacher places and moulds the voice, but the finishing touches are obtained from the coach-accompanist during the long hours of work. Many a conscientious student has been irrevocably lost in the struggle for a career by a faulty coach-accompanist. After having acquired all of the above qualifications, supposing we look into what the chances are for the average accompanist to earn a living. There are three distinct opportunities as I see them: The studio accompanist, accompanist and coach to vocal students and singers, and the concert field.

"Of course, you understand the accompanists of whom I

speak are the hundreds of excellent musicians, making a living in the United States and elsewhere, who perhaps will never be heard of except in their own immediate circles. I do not allude to the few examples of great accompanists like my own teachers, Coenraad V. Bos and Frank La Forge, and others who enjoy the popularity of Richard Hageman. The studio accompanist is paid from 50 cents to \$1.50 an hour by teachers who received for that same time from \$10 to \$15—in some cases \$20—a half hour. In rare instances the ordinary accompanist is paid \$1.50 per hour. The teacher puts forth the argument that the accompanist may get students for coaching by being connected with a prominent studio. In the first place, the average teacher is very inconsiderate of the accompanist's time. If he lingers over his luncheon table and delays his pupils in the afternoon, it is quite all right. The average pupil does not object and the poor accompanist can do nothing but wait. Generally from the big studio one returns home so fatigued with the day's grind that there is little incentive to work in the evenings.

"In order to keep up with the new music which pupils are constantly bringing to the studio, I oftentimes have been forced to buy certain difficult Russian and French compositions in order to meet with the demands—music which I must play at sight, while the teacher confesses lack of knowledge of that particular composition.

"There was one well known New York studio which engaged me without coming to an understanding as to the fee. I sent my bill for \$1.00 a lesson and it was promptly paid; but I was never called to the studio again. Later I learned his price was 50 cents. At another large studio in the city I was told to keep an account of my time and they would give me a check for the usual amount paid to studio accompanists. The remittance came on time and I was much amused to note that my services had been valued at less per hour than I pay to the scrubwoman who cleans my apartment.

"Many teachers tell you that it is a privilege to work for them, to be associated with any big studio and to become identified with such organizations. At the same time they seem to overlook the fact entirely that although we accompany Maestro 'So-and-So,' it will not be accepted by the landlord in lieu of his rental.

"The second opportunity for earning a living as an accompanist is through artist pupils and the professional singer who coaches with you, or rather practises with you so many hours a week. This is where the really difficult work comes in. If it is an operatic student who is preparing her repertory it would be absurd for the accompanist not to be familiar with operatic scores. After giving years to this study it is necessary to go constantly to the opera to learn the different interpretations and to familiarize oneself with the tempi of the conductors. The accompanist is forced to pay to enter the Metropolitan, not having the courtesy of the door. The cheapest seats represent an outlay of approximately \$3.00, and having paid this price you

impart the knowledge gained in some studio or to some pupil for the exorbitant sum of \$1.50, at most.

"This same applies to the concerts, since we have not the 'Open Sesame' of Carnegie or Aeolian Hall. We must hear all the new singers and the prominent singers in order to know program building and what is being offered on the list of new songs. This is another outlay of \$1.50.

"These artist-pupils have innumerable auditions, so, of course, the accompanist must go and play. The engagement is for three o'clock, but the average manager thinks nothing of keeping his appointment at four o'clock, or thereafter, if it suits his convenience. The accompanist can't charge the artist for this, of course. Time and again I have lost as much as three hours out of a morning or afternoon, for which I was not paid, in order to accompany one of my artist-pupils.

"The third opportunity is that of concert accompanist, touring with some artist, for which fairly good remuneration is realized. All musicians know that there are ten accompanists qualified for every opportunity offered, and generally beginners wish to engage a well known accompanist not only to give them courage but to add prestige to their debuts. So what chance has the accompanist who cannot claim a large acquaintance with concert-artists? When we are fortunate enough to come before the public it means lessons from a master. Even though I have not had a concert tour this winter my own lessons must continue.

"Now the point of this tirade is, if it is such a noble and splendid branch of the profession, and so absolutely necessary, why can't something be done to encourage musicians who are worth while to become accompanists? As long as the remuneration is so small there can only be a certain class of mediocre musicians who, having failed as soloists, will serve in this absolutely essential capacity. When the accompanist is treated as an artist and not as mere background, there may be a few more distinguished musicians added to the too small list now available in the musical world. Average musicians who would make excellent accompanists, developed along the right lines, will say they would rather play at the Chautauqua, Lyceum, or teach piano music in a small city than attempt to overcome the obstacles with which they are forced to contend in the field.

"This is a plea for the art, and if a few more excellent accompanists like Mr. Hageman would make known their views on the subject it would be invaluable to the cause. Encourage the art of accompanying by paying the average one a living wage."

J.

### Freemantel's Beethoven Programs Popular

There is nothing new or experimental in the programs of Beethoven songs that Freemantel is successfully presenting throughout the country. The songs themselves seem new to this day and generation, but the thoughts and expressions and longing of the human soul which Beethoven felt so keenly, and which he truthfully registered in all his music, is remarkably expressed in these songs. Freemantel's explanation of Beethoven's life and what the songs meant to Beethoven finds a responsive chord in every audience. Freemantel in no way tries to make his recitals "lecture recitals." On the contrary, he makes them real song recitals of "real songs." Every time he sings them, he finds a greater helpfulness hidden in the songs. There is nothing curious in their import; in studying the life of Beethoven one soon finds that the songs had as great a meaning to him as did the expression of his other works. It is heart and soul expression through and through, and Freemantel's wide experience in the world of music and life, gives him the insight and ability to recognize and express the deeper meaning of these seemingly small works by a master mind. Freemantel sings them for the love of singing pure simple songs and he finds them a relief from the empty nothingness of some of the ultra-modern songs, where the trickery of juggling notes and chords are being made in a futile effort to express practically the noises of the street, instead of being the endeavor to hear and express a divine message, as caught and expressed by those who are "in tune with the infinite." Freemantel finds that the melodiousness of these Beethoven songs have a greater human appeal to his audiences than any other music he has ever sung in his long career. He notices that the audience responds immediately to the tune-fulness of the simple melodies of his first group, and the eagerness to hear his story of some of the interesting features of Beethoven's life is marked in his audience when it realizes that it is melody it is going to get, instead of a dry classical recital, as one is apt to think when he sees the program is all-Beethoven. Therefore Freemantel is doing a fine work in presenting these songs in his inimitable manner, and the Philadelphia Ledger expresses the truth of Freemantel's efforts when it recently said, "Freemantel is doing a fine service to music by bringing these smaller musical thoughts of a great and mighty genius to the attention of the musical public."

### Carl Schluer Gives Recital

Carl Schluer, head of the piano department of Baldwin-Wallace Conservatory, Berea, Ohio, gave a recital in Fanny Nast Gamble Auditorium, March 25. Perhaps the most interesting part of the program was his interpretation of Chopin's twenty-four preludes, op. 28. The moods and color brought out were most appealing and touched the audience deeply. The last number, the Mephisto Waltz by Liszt, completely captivated the audience by the brilliant technic which Mr. Schluer exhibited and was a fitting climax to a finely rendered program. Mr. Schluer came from Drake University, Des Moines, Iowa, two years ago and has built up a large class and an enviable reputation as a teacher and pianist. He is a pupil of Godowsky.

### Dan Beddoe in Fine Recital

Dan Beddoe, tenor, who is now a member of the faculty of the Cincinnati Conservatory of Music, gave a recital at the new East High School on March 25. Mrs. Thonie Prewett Williams added much to the pleasure of the program with her sympathetic accompaniments. Beddoe has a charm all his own and his audience was delighted with his beautiful singing, especially of some Old English folk songs.

### Patton to Sing with Reading Choral Society

Fred Patton will appear as soloist with the Reading Choral Society in Reading, Pa., May 27th, in a performance of Brahms' Requiem and Dvorak's Te Deum.

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# A RIOTOUS TRIUMPH

# BALOKOVIC

## CROATIAN VIOLINIST

## FIRST APPEARANCE IN CLEVELAND

RESULT: RETURN ENGAGEMENT IN MAY

### CLEVELAND PLAIN DEALER

### VIOLINIST SCORES

### WITHOUT NOTICES

Balokovic Comes Unheralded, but is Warmly Cheered by Compatriots

By James H. Rogers.

Never did concert performer owe less to press agent wiles than the Croatian violinist, Zlatko Balokovic, who was heard last night in recital at Masonic auditorium.

Far from having been ushered in by customary fanfares, it would seem that his appearance—his first in the town—was meant to be kept a carefully guarded secret.

However, it leaked out some way, and a fair sized audience, evidently made up almost wholly of Mr. Balokovic's compatriots was on hand to welcome him, and, as the evening progressed, riotously to applaud and cheer him.

From nearly every European nation violinists have come to us in late years, with Russia leading the van in quantity and quality; none has come hitherto from Croatia, so far as we know. Now that far distant land has sent us a concert player of no mean attainments. Whether he has been heard elsewhere than in Cleveland, in this country, we are unable to say.

In fact, we had never heard Mr. Balokovic's name until three or four days ago. To attend a concert by a newcomer without being obliged to discount heavily some glowing advance publicity was in itself a novelty, and not an unpleasant one. Although Mr. Balokovic's manner is somewhat spectacular, he is first of all a sound musician, with excellent, though not impeccable technical equipment. Still, there was a good deal of brilliancy in his performance, despite some lapses in double-stopping.

Two major virtues particularly distinguish him. His taste, shown in extremely attractive phrasings and nuances (as well as in his choice of program numbers), and his tone, which is of uncommon beauty, suave, yet penetrating, and of rare expressiveness.

In sum, an interesting player. Despite the myriads of violinists who claim our attention, there should be a place for him on our concert platform. The time may yet come when our cognoscenti will be making anxious inquiries respecting the proper pronunciation of his name. When that day arrives Mr. Balokovic will be a made man.

The chief programme items were a Mozart concerto and a sonata for piano and violin by the English composer, John Ireland. For the hearing of the latter our heartfelt thanks. It is a work of high merit; filled to the brim with vitality, and with songful passages of irresistible appeal.

It was splendidly played by Mr. Balokovic;

and his artistic co-partner, Miriam Allen, set forth an immensely spirited performance, displaying both intelligent grasp of the music and mastery of its by no means negligible difficulties.

We have heard a good deal about Mr. Ireland; but we had never, to the best of our recollection, heard any of his music. It seemed odd to get the first hearing of it via Croatia.

### CLEVELAND TIMES

### VIOLINIST IN RECITAL

### AT AUDITORIUM

Cleveland's opportunities of hearing modern works, especially when they are performed for the first time here, is rare. Thanks are due then to Zlatko Balokovic, Croatian violinist, who played last night at Masonic hall. Balokovic, with the aid of Miriam Allen, played the John Ireland "Sonata for Piano and Violin in D minor," introducing the work to local concertgoers.

John Ireland's compositions are all too seldom heard in this country, for he has a great deal to say, and writes some of the most delightful of modern music. His "sonata" is a colorful bit of writing, done in the modern idiom, which never becomes too modern for what may be called a conservative taste. His melodies are intricate, and subtly constructed, but even in the intricacies, the pattern of the whole structure is never lost, as is the case in so much of the modern writing. There is a somewhat mystic atmosphere, a Gaelic flavor throughout, which was finely brought out by the capable playing of Balokovic, with the splendid support of Miss Allen.

The Mozart "Concerto in D" was given a solid, even interpretation, with especially brilliant work in the cadenzas. Balokovic's playing throughout was distinguished by authority, poise, and firmness of intonation. In fact, his tone is unusually full and rounded, and rich volume.

The last group contained two numbers new to Cleveland: Herbert Hughes' "Irish Air for G String," and a "War Widow's Lament" by Manojlovic. Both were dedicated to the soloist. The former was a plaintive little song of pleasing melody which Balokovic played in admirable fashion. The Manojlovic opus was a bit enigmatic, although it established very definitely a mood, with its lugubrious air. Kreisler's oft-played "Tambourin Chinois" was played in a spirited way, wherein Balokovic managed to side-step the pitfalls of musical bromidiocy, and the group closed with Smetana's "From My Country."

Balokovic is certainly a definite addition to the roster of favorite violinists, for the young man has many things in his favor; an excep-

tionally pleasing stage presence; sureness and deftness of touch, and the power of lifting ordinary passages out of the realm of banality. He has a goodly amount of feeling, although his playing never becomes abandoned, nor does he ever lose himself in the music. However, "temperamental" violinists are not the ones that become prime favorites with audiences, and it is safe to say that Balokovic has attained the happy medium.

Special praise must go to Miriam Allen for her brilliant playing and skillful accompanying. E. C.

### CLEVELAND PRESS

### A CROATIAN ARTIST

Artistic talent, executive and interpretative, seems pretty well distributed over this planet of ours. And the best of it is that there is no racial or national monopoly about it. We have of late heard artistry exploited by many nationalities, but it all speaks to us in a common language which those who comprehend may understand. It is the emotional and heart appeal that makes world akin, no matter what the language of the means employed.

And so when Croatia sent her musical message delivered by Zlatko Balokovic, her famed violinist, at Masonic Hall Sunday night, we realized that art and its interpretation was universal. This Croatian artist, coming practically unknown and unheralded, through his virtuosity, well-poised emotionalism and musicianly interpretations, won at once the favor of the audience, consisting largely of his countrymen, so that enthusiasm was rampant even to the point of "bravos" and other audible signs of approbation.

Mozart's D major concerto was played with an archaic containment of emotionalism, purity of tone and refinement in phrasing that fully comported with its classic character and contents.

In a sonata for violin and piano by John Ireland, a gifted English composer, he found a vehicle for dramatic and impassioned emotional expression which he used with splendid and telling effect, ably assisted at the piano by Miriam Allen. It was as fine a realization of ensemble work, both executively and interpretatively as one could wish. In it Balokovic asserted his claims to finished artistry and musicianly conception that places him in the class of the elect.

The work is one of musical portent, conceived in the modern spirit and replete with melodic charm. Its constructive development displays the handiwork of a musician who has definite ideas and knows how to clothe them in intelligent and logical language. Chords of the seventh and ninth are used with liberality, but they are not introduced for the sake of eccentricity, but fulfill a definite and logical purpose. Intense emotionalism there is in it, but emotion controlled by intellectuality.

To put the matter briefly, it is a portentous and pretentious work, and it received a most illuminating and vivid exposition at the hands of both artists. Pieces in lighter vein concluded the program, in the playing of which Balokovic displayed his versatility in mood interpretation. It is our hope that we may hear this gifted Croatian artist again in the near future. Wilson G. Smith.

### CLEVELAND NEWS

### THRONGS HEAR

### 2 SUNDAY CONCERTS

By Archie Bell.

Two very unusual concerts drew crowds to Masonic hall Sunday afternoon and evening; one an experiment—the other the tried and true. Ernestine Schumann-Heink sang in the afternoon before a very large audience that practically filled the auditorium and tested the capacity of the stage. Zlatko Balokovic, Croatian violinist, a newcomer, made such a distinct impression that he must be numbered among the wearers of the violinistic imperial purple.

Word came across the Atlantic a year ago of the remarkable young violinist from Croatia, Balokovic, who had been making a tremendous impression in London and other big capitals. Since then, good reports have whetted anticipation. Last evening he made his first Cleveland appearance.

The young man is of gigantic violinistic stature. He is another wunderkind. They never "learn" to play the fiddle as he plays it—they're born that way.

If you would know something of his style, comparing him to the others, I believe I would refer you back to the youthful Fritz Kreisler. While he is a poet of tone, while he coaxes iridescent colors from the strings, while he is almost a magician when considered for his technical facility and a dozen additional qualities that make for good violin playing, I believe that the healthful vigor that pours forth from the instrument in his hands, is his outstanding virtue.

His is man-size playing, fresco-like—or better still, tapestry-like. Not exactly rainbow-hued are his flashes, but something older, something more precious and rare.

He opened with the Mozart concerto in D and played a group of smaller pieces at the close; but his biggest accomplishment, which was something of a feat, was the splendid rendition of John Ireland's sonata in D minor, with the assistance of Miriam Allen at the piano—his accompanist in the other numbers.

This new work by the young British composer is a beautiful thing and it received a rendition that it deserved.

Learn to pronounce him, because you'll hear much of Zlatko Balokovic in future—in Cleveland and elsewhere.

### CLEVELAND VERDICT CORROBORATES NEW YORK'S

#### MAURICE HALPERSON IN

#### NEW YORK STAATS ZEITUNG

This Jugo-Slav violinist pleased so much that he was enthusiastically acclaimed. He is a musician of very strong feeling and fiery temperament. Wonderful is the real Slavic yearning of his utterly captivating cantilena. His technic is most brilliant. His feeling for style is very marked. Everywhere is to be noticed beautiful, spiritual penetration.

#### HENRY T. FINCK IN

#### NEW YORK EVENING POST

This young man plays with great beauty of tone, faultless intonation and genuine musical feeling, the latter having been best displayed yesterday afternoon at the National Theatre in a beautiful Irish air for the G string by Herbert Hughes. The andante of Mozart's concerto in D called for the exhibition of feeling and elegance of style, and Mr. Balokovic (it Americanizes into Balokovich) displayed both.

Mr. Balokovic will soon be recognized as worthy of a place among the real artists.

#### NEW YORK TIMES

#### ZLATKO BALOKOVIC WELCOMED

Zlatko Balokovic, the Croatian violinist, at his first American appearance last evening at the National Theatre, scored a decided success. In a program taken from the best violin literature he proved an artist of talent and resources. The Handel sonata was played with mastery while the ease with which he overcame the technical difficulties of the Paganini concerto won him applause at every pause.

His tone is strong and full of the most tenuous softness, but always of the truest intonation. Also he has freedom and breath in the larger moments. The audience waxed enthusiastic.

### NEW YORK VERDICT CORROBORATES LONDON'S

ERNEST NEWMAN in the Sunday Times: "An exceptionally gifted violinist."

PERCY SCHOLLES in the Observer: On his way to become a great fiddler. His tone is clear and bright, yet warm; his agility is enormous, his double-stopping perfectly true."

ROBIN LEGGE in the Daily Telegraph: "Outstanding quality in his musical make-up it—at all times—complete command, tone, intonation, phrasing, and their innumerable implications were as underlings that came and went at his behest and obeyed his slightest gesture. It is rare to experience such glorious confidence in an artist so young."

DAILY MAIL: "On his way to being a master in the fullest sense. His playing goes farther than a virtuoso's exploits (though he does all things of that sort to perfection). His tone and phrasing were bewitching."

WESTMINSTER GAZETTE: "Among the always strictly limited number of incontestable great violinists Balokovic may be reckoned. Can challenge comparison with the best. A virtuoso who is also a great artist."

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## EDWIN FRANKO GOLDMAN

Biographical Sketch of the Noted Bandmaster—A Career of Successes and Unusual Honors

The name of Edwin Franko Goldman has been heralded from coast to coast during the past few years, and Edwin Franko Goldman has been the recipient of more honors than generally fall to the lot of many musicians in a lifetime. In the world of music today, he is one of the outstanding figures, and as a man of affairs and an organizer he is becoming equally well known.

Edwin Franko Goldman was born in Louisville, Ky., January 1, 1878, and after living in Evansville and Terre Haute, Ind., for short periods, moved to New York at the age of eight. His parents were born in New Orleans and both were musical. His father never followed music as a profession, but his mother, who before her marriage was Selma Franko, one of the celebrated family of that name, was known both as a pianist and violinist. Mr. Goldman, strange to say, has never been abroad, but has received his entire musical education in America.

At about eight years of age, young Goldman began the study of the cornet, and at fourteen he was awarded a free scholarship at the National Conservatory of Music in New York, at that time under the direction of Antonin Dvorak. At fifteen he was one of the most prominent cornet soloists in the country, and it was at about this time that the great Jules Levy, the world's foremost cornetist, accepted him as a free pupil. At seventeen he was cornetist in the Metropolitan Opera House orchestra, where he remained for ten years. He was the youngest member of that organization, and made five transcontinental tours, having been in San Francisco during the earthquake. Fifteen years ago he resigned from the Metropolitan and has since established an enviable reputation as conductor and composer.

Before achieving success as a conductor, Mr. Goldman was well-known as a writer of books pertaining to cornet playing and as an expert on matters pertaining to the band and the playing of wind instruments. His marches and other compositions, including *The Chimes of Liberty*, *Sagamore*, *Eagle Eyes*, *Sunapee*, *Columbia*, *Cherokee*, *On the Green*, *Star of the Evening*, *Emblem of Freedom*, *On the Mall*, and *In the Springtime*, are winning new laurels for him, each of these numbers having made an instantaneous success. *The Chimes of Liberty* in particular has achieved world-wide recognition.

In 1918 Mr. Goldman conceived the idea of giving a season of band concerts on the Green at Columbia University, and their success was so well established from the start that they have set new standards for bands and band-music.

Aside from Mr. Goldman's unusual success as conductor, he organized and managed the entire enterprise, even raising the funds which made the concerts possible. The matter of raising the funds each season was a gigantic task, and the conductor was compelled to devote almost the entire year to the business details of the enterprise. The four members of the Guggenheim family—Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim—have always been the largest contributors to this series of concerts and have kept in close touch with the inner workings. After watching crowds of thousands upon thousands, night after night, the enthusiasm with which each piece was received, the perfect orderliness of the audiences and the happiness and contentment that the music brought, they decided that one thing remained to be done, and that was to relieve Mr. Goldman of all financial responsibility so that his mind would be free from worry and he could give of his best. It was in this spirit that Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim generously underwrote these concerts and made them a gift to the people of the City of New York.

Mr. Goldman also wrote all the explanatory program notes describing the music played at each concert. In fact, his attention to every detail was so marked that the concerts gained nation-wide attention. Audiences of from 20,000 to 25,000 people came from far and near, nightly, to hear the organization which Mr. Goldman had established and trained, and The Goldman Band was at once recognized as one of the finest organizations of its kind in the country. Various critics have referred to it as "A symphony orchestra in brass," a title which is well applied and has since clung to the organization.

The organization of The Goldman Band and the establishing of the summer concerts at Columbia University are a distinct achievement in this young man's career, which will stand as a monument to his ability and enterprise. Mr. Goldman has raised his organization to a truly artistic height by assembling sixty first class musicians, performing real music and imbuing them with the love for their work that he himself possesses. All this, plus his gifts as an

enthusiastic and truly musical conductor, who is delightfully free from irritating mannerisms, combine to make The Goldman Band a most worthy organization.

Mr. Goldman is the first musician ever to have been honored by the City of New York. In May, 1919, on the steps of the City Hall, in the presence of over twenty thousand people, he was presented with a very handsome gold watch and chain, the gift of the city in recognition of services rendered to the people. The Mayor and all the city officials were present, and afterwards a banquet was given at the Waldorf-Astoria Hotel in honor of the conductor. In May, 1920, another reception and concert were given on the steps of the City Hall in honor of Mr. Goldman. In October, 1920, The Goldman Band gave a concert at Carnegie Hall to a "sold-out house" in the presence of the city officials and many of New York's prominent citizens. The critics were unanimous in their praise, and one paper said that Goldman was crowned "Bandmasterissimo." On this occasion a magnificent flag of the City of New York was presented to the bandmaster on behalf of the city, and a banquet given in his honor at the Plaza. Honor upon honor has been conferred upon this distinguished conductor for the things which he has accomplished. Two



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EDWIN FRANKO GOLDMAN

concerts were given at the Hippodrome during the winter of 1922 to huge audiences.

A further triumph was added to Mr. Goldman's collection by a remarkable demonstration upon the closing night of the season of 1922 at Columbia University. About 30,000 people crowded the green, up to the very steps of the bandstand. Again the city's official family attended to present to Mr. Goldman through an eloquent laudatory tribute of Hon. Murray Hulbert, president of the Board of Aldermen, a set of official resolutions from the city and Park Board. Mr. Goldman also received from a delegation of admirers and supporters a magnificent silver loving cup, and, as one newspaper put it, "enough laurel wreaths to satisfy Julius Caesar."

The Goldman Band Concerts were transferred to Central Park for the season of 1923 because of the erection of buildings on the grounds of Columbia University. Mr. Goldman was invited to use Central Park by the Mayor and Chamberlain of New York City because no other suitably large place could be found. Sixty concerts were given in the park last season to nightly audiences ranging from 15,000 to 30,000 people, and often more. This season was conceded to be the largest and most successful season of summer concerts ever undertaken in New York. On the closing night, August 26, 1923, it was estimated that over 45,000 people were present, and Mr. Goldman received one of the greatest ovations of his career. On this occasion he was presented with a medal from the city, bearing the seal of the city and surmounted by the figure of a spread eagle. The presentation address was made by Acting-Mayor Collins, in the absence of Mayor Hylan, who was ill. The musicians of the band presented their conductor with a handsome silver loving cup. The Goldman Band is now

making numerous phonograph records for the Victor Company.

Personally, Mr. Goldman is a man of charm, magnetism and unusual modesty. His winning smile and remarkable cordiality have won him friends in all walks of life. His popularity dates from his early boyhood days. Upon graduation from school, he was unanimously voted the most popular boy in his class, and awarded a prize which had been offered by an editor of one of the New York daily papers. He still retains that happy knack of making friends and being friends with his musicians as well as with his audiences. Extraordinary tact and discretion are his; in addition, he is a man of keen perception, accurate judgment, and level-headed business ability. W.

## May Peterson on Concert Mishaps

Said May Peterson recently: "If you have ever been present at a concert where a cat or dog has wandered out on the stage and refused to be enticed back from the wings, where a child in the audience persists in making remarks in loud tone of voice, where the singer's gown gets caught in a faulty floor, where any one of these or a thousand other mishaps of a similar nature have occurred, you will know what is the constant dread of every concert singer."

"I wish some psychologist would explain to us," the popular soprano continued, "why it is that an audience will always be more interested in a small boy with the hiccoughs than in the singer? I don't know why it should be, but it is a fact. There is only one way partially to circumvent the effect of such mishaps. That is to stop, and, if it is in one's power, calmly to repair the difficulty."

"Once, when I was singing in a southern city, a small brown-haired dog wandered out on the stage. I could see out of the corner of my eye that the janitor was frantically signaling to the little puppy from the wings, but to no effect. Of course, the audience's attention was immediately centered on the dog. So I picked it up carefully, carried it out and handed it to the janitor and went back and finished my song. It was a slight interruption, true enough, but somehow it established a more friendly attitude between the audience and myself and certainly it was better than letting the dog spoil the effect of the song."

## Fay Foster and Artists Entertain MacDowell Club

On March 9, Fay Foster and artists from her studio, assisted by Bernard Kugel, violinist, transported the MacDowell Club and friends to far away Russia. When the curtain rose in the Lenox Hill Theater, the audience was pleasantly surprised to see the stage artistically decorated in Russian fashion. This prepared the mind for a novel and artistic program, and there was no disappointment.

The opening number was by Mr. Kugel, who gave very acceptably three Russian airs. He was followed by Lou Stowe, who recited, to music, *Death and the Peasant*, by Moussorgsky, and later a group of songs, deftly arranged by Fay Foster to carry a continuous idea—that of a young girl forced by her parents to give up the man she loves and marry one distasteful to her.

Miss Stowe is always pleasing and never more so than on this occasion, and in her beautiful Russian costume she presented a delightful picture. Mr. Applegate sang two groups of Russian songs in a manner which showed that his is a baritone voice of much beauty and his interpretations are of discriminating taste. Miss Foster played all accompaniments.

To Miss Foster is due the sole credit for the arrangement and direction of the entire program, and the MacDowell Club was warm in its thanks to her for the pleasure she so generously afforded them.

## Song Recital at Institute of Musical Art

Margot Samoranya gave a song recital on April 7, in the concert hall of the Institute of Musical Art, 120 Claremont Avenue. Her program embraced numbers by Mendelssohn, Schubert, and Strauss, a Ravel group, Russian songs, and several by American composers, including one by Frank Damrosch, director of the Institute of Musical Art.

## Cecil Arden Re-Engaged for Fifth Metropolitan Season

Cecil Arden has been re-engaged for the fifth consecutive season by the Metropolitan Opera Company.

## Ivogun's Final Concert

Maria Ivogun will make her last appearance upon her present tour in Wheeling, W. Va., April 25, and will return home on the Reliance on April 29.



Photo by Florence Vandamm

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## DALMORES AVOIDS INTERVIEWS

Distinguished Tenor and Instructor, However, Expects the Best from His Many Pupils and Gives His Own Best in Return

Charles Dalmore, for many years a leading tenor of the Manhattan Opera in New York, Chicago Grand Opera Company, and most of the principal opera companies of Europe, is not a talkative man. Ever since he has opened a studio in the Kimball Hall Building, Chicago, over a year ago, a representative of this paper has tried to secure an interview, but in vain. Not that Mr. Dalmore does not want to grant it, but, as he expresses it himself, he has "nothing to say which would be of great interest to the readers of the MUSICAL COURIER."

"I give my students of my very best and want the same from them," he said recently, "and in this I don't suppose I differ very much from the majority of teachers. When I was on the operatic stage, I often had long interviews in your paper. I could talk then, but should I tell you that Miss So and So has a wonderful voice, or that Mr. Such and Such, another pupil of mine, has sung for this or that opera singer, what would the public care? No more than I do when I read similar notices. I only smile and say to myself: 'Another one who has nothing to say.'"

"Don't you think, Mr. Dalmore, that you are making a mistake by taking that stand? Don't you think for your own good, it would be much better to get a little publicity? How is it that a man with your big reputation wants to stay in his shell?"

"I do believe in publicity and I do believe in advertising, but I also believe that an artist must not prostitute art even when by so doing he will make a few more dollars."

"True, but you are so well known and you are such a fine musician that certainly you must have something to say, which would uphold your position and your theories."

"I am well known, and I am not well known. Anybody can teach. The musical public does not care what you have done, but what you are doing."

"Perhaps that's right."

"They don't care if a vocal teacher of today sang in the chorus yesterday, or if he was a star. The musical public, generally speaking, loves to be lulled. I don't say this with any disrespect for the music students here or for their parents. I have a very big class so have no complaint, but when I read that there are teachers who claim to make \$50,000 a year teaching voice in America, I say they don't tell the truth. There is not that much money in the teaching business, if you want to call it that. Nor can any teacher in America claim that he makes as much as a thousand dollars a week for forty weeks during the year. This I don't believe either, but the musical public has been told that some are making as much as \$2,000 a week, and many here judge a teacher or a musician of any description by the money he makes and not by his worth. I believe there is a good living in teaching voice. I make a good living, but nothing more. I expect in a few years to retire, as I don't intend to teach for the balance of my life. I have some property in Europe, flat buildings in the East of France, and in one of my country homes I expect to spend my old days. I am telling you all these things as you insist that I say something. I don't find anything of great importance in what I am saying. If you publish what I am telling you, I will laugh at myself, as I laugh at others, and say: 'Pretty hard up for news; wanted a little publicity, eh? Name-value, as you call it.' Get your name in the paper as often as you can, then people will think you are great and maybe that's true. No, I am not angry. Why should I be? I am not a pessimist, but have common sense, I believe."

The above conversation, which cannot be set down as an interview, took place in the lobby of the Congress Hotel, Chicago, where Mr. Dalmore has made his home since coming to Chicago. Leaving the well known tenor-instructor in company with several artists of the Chicago Civic Opera, we thought of the days not so long ago when Dalmore was singing all the important tenor roles at the Auditorium, and remembered his wonderful performances of Herod in Salome when that opera was given at the Manhattan in New York in the days of Hammerstein. Then we remembered him as Faust in Gounod's opera, Don Jose in Carmen, Hoffmann in the Tales, Jean in Le Prophete, John in Herodiade, Lohengrin, Parsifal, Julian in Louise, Meister in Mignon, Araqul in La Navarraise, Samson in Samson and Delilah, Siegfried, Mario in Tosca, Manrico in Trovatore, Werther, Turiddu in Cavalleria, Tristan in Tristan and Isolde, Sigmund in Walkure, and many other roles of his big repertoire.

## American Pen Women Hear Perfield Program

The League of American Pen Women gave a musicale a week ago Sunday evening at the home of Mrs. Mark Eldredge, 11 West 68th Street, New York. The program was furnished by Effa Ellis Perfield, the following artists appearing: Mabel Zockler, coloratura soprano, who sang Care Selve by Haendel and Se Saran Rose by Ardit, revealing a flute-like voice, even in tone quality, and an interpretation both musical and expressive; Josephine Frye, a successful teacher and pianist, who gave a musical performance of Elegy by Randegger, and Norwegian Dance by Ole Olsen; Master Walter Scott, ten year old violin pupil of Phillip Mittell, who played the Viotti concerto and

won a medal at a recent Music Week Contest; Gladys Kohn, a pupil of Joseph Lhevinne, who played the barcarolle by Rubinstein, Valse Impromptu by Liszt, and etude in A minor by Chopin, and who displayed a natural musical ability, and technic and musical understanding reflecting her master teacher; Raymond Burrows, pupil of Ethel Leginska, who delighted the audience with a short explanatory talk on the Gargoyles of Notre Dame, by Leginska, which added interest to his artistic playing of this composition. Mr. Burrows closed the program with a Schubert impromptu.

## Students' Recital at Master Institute

On the evening of April 3, nineteen piano pupils of the Master Institute of United Arts gave the third event in the series of student recitals. The program was begun by David Galbut and Hyman Levine, who, in numbers of Handel and Beethoven, demonstrated fine technic and a simplicity of style. The Gluck-Brahms Gavotte received an interpretation of graceful charm by Selma Kalish. Rebecca Kutel showed temperament and technic of distinction. In successive Chopin groups, Laura Binder demonstrated a serious musicianship and poise which balanced well with the dexterity and tone shading of Ida Shafran, the depth of feeling in Alice Levine's playing, and the rhythmic and plastic character of Nina Golden's work. Much charm and grace characterized the work of Mabel Faggen in MacDowell and Chopin, and Annette Pomeranz, a young student, gave a picturesque interpretation to Godowsky's lovely Old Vienna. A blind student, Leontine Hirsch, showed no trace of handicap but lent much poetry to a Chopin number. Leah Miller demonstrated beautiful interpretative

## "MAY PETERSON'S SINGING PLEASES CONCERT CROWD"

"Miss Peterson's voice was particularly happily placed in the selections that were of a lyric nature. Musical perception distinguishes this singer's work. She makes an especially pleasing appearance on the stage."

The Oakland, (Cal.) Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES  
Aeolian Hall, New York

Mason & Hamlin Piano Used Aeolian-Vocalion Records

work, while Frieda Schaffer, Elvira Schulman and Rose Saffin showed qualities of technical brilliance and fine artistry of style. Depth of interpretation and a subtle musical talent was felt in the work of Juliette Schinasi. Johanna Visser, in the Liszt-Alabieff The Nightingale coupled fine musicianship with finesse and poetical feeling. Especially admirable work was shown in the playing of Martha Kleinert and Judith Matz, two students endowed with brilliancy of style and technic. Throughout the program there was apparent the serious and finely rounded training of the students who were pupils of Mr. and Mrs. Maurice Lichtman, Esther J. Lichtman, Ethel Prince Thompson, Max Dittler and Edward Young, of the Master Institute piano faculty. A large audience applauded the work of the students, and following the recital visited an exhibition of Old Masters of the Italian and Flemish Schools, arranged through the courtesy of Corona Mundi, International Art Center.

## Martha E. Smith's Pupils in Recital

Martha E. Smith, piano teacher of Atlanta, Ga., and also an exponent of the Effa Ellis Perfield Pedagogical System, presented some of her pupils in an interpretative recital, A Zigzag Journey to Music Land, at the home of Mr. and Mrs. Asa G. Chandler, Jr., on March 21. Among those taking part were: Mary McCullough, Catherine West, Marjorie Beeson, Crawford Rainwater, John Tufts, Martha Candler, Veazy Rainwater, Louise David, Nelle Freeman, Rutledge Tufts, Thomas Hudgins, Helen Candler, Evelyn Yarbrough, Adeline McNair, Leone Walker, Marie Cochran, March McCord, Zelda Webb and Creighton Meixell.

## Isadore Freed in Request Program

On April 6 Isadore Freed, pianist, gave his annual concert for the Settlement School in Philadelphia. This year, as an experiment, he played a program selected entirely by the students of the school, about 200 of whom were questioned with very interesting results. The program selected was as follows:

Prelude from Suite in A minor, Debussy; Bird as Prophet, Schumann; Venetian Boat Song, Mendelssohn; Scherzo

from F minor sonata, Brahms; preludes (B minor, A major and C minor), mazurka (A minor), valse (D flat), scherzo (B flat), Chopin; Inventions (Nos. 8, 13), Bach; Minuet in G, Beethoven; Rondo Burlesque from sonatina, Kuhlau; Chanson Triste, Tschaikowsky; Minuet, Paderewski; Dance Caprice, Grieg; Turkish Rondo, Mozart; Cadiz from Suite Espagnole, Ibanez; Hungarian Rhapsodie, No. 6, Liszt.

In commenting on the program selected by the students Mr. Freed said:

"My father for twenty years kept a music store, and I remember well the days when the youthful aspirant's sole ambition was to play pieces of the Black Hawk Waltz, Maiden's Prayer, Dying Poet, Shadows on the Water, type. It seems that this period, in so far as my observation goes, is definitely a thing of the past. I have always known that the tastes of the modern music student had improved, but this is the first time that I have ever experienced a definite expression of just what the present day student likes. It is interesting to note the almost total absence of the kind of music that was so popular with the student of the past decade, thanks to the influence of better teachers and better artists."

## CLEVELAND ORCHESTRA GIVES FINE "POP"

Cleveland, Ohio, April 5.—Mr. Sokoloff presented an interestingly varied program at his "pop" concert on Sunday afternoon, March 30, America, Austria, Germany, Bohemia, and Russia all being happily represented. The novelty he had chosen for the occasion was Frank Patterson's Prelude, which, according to the program note, is to form the introduction to an opera, as yet unfinished. If the overture is a true epitome of the whole work, it is to be a tragic tale of human struggle, containing some spots of appealing beauty, but dealing in general with the awfulness of life. The Prelude itself, beginning in a peaceful vein with a passage for strings and woodwinds, gradually takes on a more tragic note and through most of its considerable length there runs the foreboding of catastrophe. The work is evidently the product of a master hand at orchestration, who is never at a loss as to the best method by which to express himself. It was given a fine performance by Mr. Sokoloff and his men and was very popular with the audience.

The two soloists of the afternoon were Gustav Heim, the first trumpeter of the orchestra, and the Cleveland violinist, Harold Berkley. The former displayed at times a rich, mellow tone of great sweetness, and again one of such tremendous power that his instrument was clearly heard above the full orchestra and organ. Mr. Berkley's fine musicianship was clearly manifested by the pleasing way in which he played the first movement of Mendelssohn's concerto in E minor. Both artists were compelled to add encores to their program numbers.

Beethoven's Leonore overture No. 3, a Russian dance by Moussorgsky, a Johann Strauss waltz, and a Symphonic Poem by Smetana filled the remainder of the program.

E. D. B.

## "The Bach Festival Hotel"

In years past many patrons of the Bach Festival have found it difficult to secure suitable accommodations in Bethlehem during the period of the Festival, and therefore have been compelled to journey to and from adjacent cities in order to attend the concerts. However, for the past two years, the new Hotel Bethlehem has relieved this situation considerably, and as the service given to its guests has been unusually fine the hotelery has won the appellation of "The Bach Festival Hotel." As the Festival always takes place near the end of May (this year May 30 and 31), the weather usually is especially fine for making the trip by automobile. The Hotel Bethlehem is in the heart of the city and is easily accessible either by automobile or rail. It is known for the homelike atmosphere that pervades the place and also for the courteous consideration given to the guests that patronize the hotel.

## Henry F. Seibert's Bookings

Bookings for the immediate present for Organist Henry F. Seibert are as follows: Town Hall, New York, five noon-day services, Holy Week, under the auspices of the United Lutheran churches, the organ recital preceding each service; City College, New York, annual recital of the Lutheran Inner Mission Society of New York, April 19; radio, WEA, Skinner organ, East program, April 27; North Presbyterian Church, Binghamton, N. Y., a return engagement, Mr. Seibert having dedicated a new Austin organ in Endicott, a suburb, when the Binghamton Press recorded the recital; a private recital at the residence of P. S. DuPont.

## Enrollment Heavy at Fontainebleau

The enrollment at the Fontainebleau School of Music is progressing rapidly and it is expected that by May 1 the full quota of 120 will be reached. The quota of organists is already all but complete. The department of violin is likely to be twice as large this year as it was last year, Mr. Remy's professorship having aroused great interest among the violinists of the country; also the presence in this country of Marcel Grandjany, professor of harp, has stimulated interest in the study of this instrument at Fontainebleau.

## THE MADAME VALERI STUDIOS

1924 teaching at Summer Master School, American Conservatory of Music, Chicago.

## SAMAROFF

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## SEASON 1924-1925 NOW BOOKING

## MADAME SAMAROFF AGAIN GIVES FINE CONCERT

... caused a large audience of Yorkers to arouse to a high pitch of enthusiasm. ... Madame Samaroff almost surpassed herself last night.—The Gazette and Daily, York, Pa., March 4, 1924.

(Re-engagement resulting from previous success)

Steinway Piano

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# PROTEST by LAZAR S. SAMOILOFF

Teacher of Many World Renowned Singers  
INCLUDING

**ROSA RAISA and GIACOMO RIMINI**

Despite the erroneous and ill-advised statement by Raisa and Rimini called a "PROTEST" in which they attribute their artistic success to two foreign instructors other than myself, one of whom died many years ago, and another who for the last few years never gave them a single lesson, the fact still remains indisputable that **THEY BOTH HAVE BEEN UNDER MY EXCLUSIVE AND CONSTANT TUITION FOR THE THREE PAST YEARS BEGINNING DECEMBER, 1920.**

In refutation of their baseless and unwarranted statements and ungrateful attitude, an open letter is appearing on page 22 of this issue.  
**LAZAR S. SAMOILOFF**

Some Reviews of N. Y.  
Critics after Recital given  
by Raisa and Rimini at  
Hippodrome, May, 1923

#### NEW YORK WORLD

"It would seem that every time Rosa Raisa comes back to New York she sings better. Yesterday afternoon with Giacomo Rimini she gave a recital at the Hippodrome . . . and the large crowd which filled the auditorium and stage applauded some of the best work Miss Raisa has done in her career. Mr. Rimini too appeared to have lost some of the dry quality which has marred his voice in the past, and in one encore especially his voice was surprising in richness of quality and coloring."

#### NEW YORK TRIBUNE

"Mme. Raisa showed increasing vocal finish and refinement . . . instead of the somewhat unregulated power of earlier years, while her range of expression was ample, with capacity for a lighter touch when necessary."

#### THE NEW YORK TIMES

"Rosa Raisa sang with new reserve, born of evident diligence to refine her phenomenal powers, at a



LAZAR S. SAMOILOFF AND PARTY TAKEN AT RIO DE JANEIRO, SOUTH AMERICA.

From left to right—Aldo Franchetti, conductor San Carlo Opera company, at that time accompanist for Raisa and Rimini; Paola Antonio, conductor Mocchi Opera company in South America; Totti dal Monte, coloratura soprano, engaged by the Chicago Opera company; Lazar S. Samoiloff; Rosa Raisa; Giacomo Rimini.

farewell Hippodrome matinee yesterday, in which she often replaced explosive tones with some of the lightest pianissimo."

#### THE NEW YORK SUN

"Mme. Raisa's voice is now in full flower and it ranks among the beau-

tiful voices of the day. The remarkable power and plenitude of it have gone through a beneficent process, and there is a refinement now in her use of it which gives its prodigious coloring the high light of ease. . . . Mr. Rimini, too, has

rebuilt and cemented his voice considerably."

#### THE NEW YORK HERALD

"She (Mme. Raisa) was in excellent voice and her offerings revealed a wealth of coloring and warmth."

New York City, N. Y.,  
April 7, 1924.

Mr. L. S. Samoiloff,  
309 West 85th St.,  
New York City.

Dear Mr. Samoiloff:—

I am indignant to read the nonsensical advertisement by Raisa and Rimini. I know that you were their only vocal instructor for the last 3 years, for I was the accompanist while you were instructing them every day and sometimes twice a day which consisted in voice-placement and repertoire, and also heard them sing their praises to you.

I am writing this as a matter of simple justice to you although not connected with you now.

Yours very truly,

**LAZAR S. WEINER.**

New York City, N. Y.,  
April 10, 1924.

Mr. L. S. Samoiloff,  
309 West 85th St.,  
New York City.

Dear Mr. Samoiloff:—

I have read with great surprise the so-called "Protest" of Raisa and Rimini, in which they attribute their success to two teachers other than yourself. I hereby state publicly that being the coach for Raisa and Rimini, I accompanied daily lessons given by you to them in South America, New York, and Chicago. I also heard them express their deep appreciation for your instructions.

Yours sincerely,

**ALDO FRANCHETTI,**  
Conductor of the San Carlo Opera Co.

New York City, N. Y.,  
April 7, 1924.

Mr. L. S. Samoiloff,  
309 West 85th St.,  
New York City.

Dear Mr. Samoiloff:—

I have read with indignation the so-called "Protest" of Raisa and Rimini, intimating that you were not their teacher and therefore not responsible for their artistic success for the past few years, and in repudiation of their surprisingly ungrateful assertions I hereby state publicly, as your former secretary for four years, that since December, 1920, I witnessed your instructions to them almost daily while they were in New York and know that you were in Chicago, South America, and Italy with them for the same purpose of teaching them, for which I have personally deposited for you their checks.

Yours very truly,

**ANTOINETTE CAPLAN.**



## Briefly told.....

### New York

Masterly pianoforte playing —not merely a display of virtuosity. — *Tribune* (H. E. Krehbiel)

### Boston

A playing rich and true, sensitive, eloquent.—*Transcript* (H. T. Parker)

### Chicago

It would be difficult to imagine a more beautiful interpretation.—*Record-Herald*

### Cleveland

Playing that put the mark of the musician and virtuoso upon it.—*Press*

### Philadelphia

A deft touch and an astonishing technical ability.—*Ledger*

### Buffalo

He commands all styles of touch, and his dynamic range is complete.—*News*

### Baltimore

A wealth of poetic feeling and emotional insight.—*Sun*



Photo by Apeda, N. Y.

# HUTCHESON

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New York

Duo-Art Rolls

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## A GERMAN VIOLIN MAKER'S SHOP

By Carl Johann Perl

Violin building was originally an art; then it became a craft and finally an industry. Through centuries the world believed that the illustrious Italian art of violin making was based upon secrets which were lost to later generations. In reality, however, the key to the "secret" is the marvelous

heritage. Soon mass-production set in. A few isolated masters—German, Austrians and French—predominate and their works are worthy of note, but on the whole violin making in recent times has been sterile, while the value of the old instruments has grown.

While an ever growing demand for mediocre violins and other string instruments was satisfied by mass production in the great industrial centres, and while the violin trade made undreamed-of profits with old "genuine" instruments, whose price was often justified only by the maker's name, attempts were made here and there to continue where two-hundred years ago development stopped. One of the most notable of these efforts is that of a Dresden professor, Franz Joseph Koch, physicist and acoustician by profession, artist by avocation and a remarkably versatile head. This man, of wide vision, great patience and diligence, has devoted half a lifetime to the rediscovery of the lost ideal of the old Italian tone.

The recognition that the violin of the classic period could not be improved upon, determined Prof. Koch's aim. Every change in dimension or material would, according to his ideas, be only an acoustic distortion. His achievement therefore lies solely in the kind of workmanship, the care in construction, and the knowledge of the conditions under which wood reaches its highest resonance. He used every means of modern research. He investigated the wood of the old Italian violins and ascertained its peculiar structure, due not only to its age but to a method of treatment peculiar only to the "classic" period.

The wood of the valuable old violins was found under the microscope to be "homogeneous," i. e., equally dense throughout. The legion of tiny capillaries was seen to be filled up and formed into an equalized mass, by a process similar to the priming of wood mosaics, which was a particular accomplishment of the old makers. Legend tells of Stradivari's airy attic in Cremona, where his fiddles were exposed to the sunlight for months. The long drying in the open air, under the glowing sun of Italy, did in fact contribute to that high resonance of the wood which is a great virtue of the old violins.

The modern utilization of these valuable discoveries was a natural consequence. The violins built in Koch's shop follow only the traditional models, which are indeed unsurpassable. These new violins, built by experienced craftsmen, are first tested as to sound. Then they are sun-dried for months. The highly ingenious process of "priming" the wood also occupies a long time, so that often many months, even a year or more pass before such an instrument receives its last varnish and is ready to be played upon.

Only an unshakable faith and an uncommon endurance through decades of waiting could render this experiment successful. A violin-maker who tried for quantity could never have achieved what Prof. Koch has achieved. His workshop in Dresden, which in its present state has existed less than five years, produces very few instruments each year. To enlarge production is not the intention of its founder. But the instruments themselves, which are being heard in concerts with increasing frequency, have fulfilled all his hopes. The oldest of them, originating in Koch's amateur workshop, are twenty years old, and occasional comparisons with valuable old Italians have demonstrated their beauty of sound.

The belief, then, that the art of the Italian violin makers can never be approached, seems to be shaken, at least. That a German should have succeeded in reviving an art which the Italians brought to highest perfection is a reminder that, after all, the cradle of violin-making stood in Germany. This Dresden violin-making shop may be destined to redeem what the world has missed for two hundred years.

### Francis Rogers in New Haven

Francis Rogers gave a song recital at the Faculty Club, New Haven, Sunday afternoon, March 30, and will give another in Sprague Hall on April 28 in celebration of Music Week. Angeline Kelley, soprano, and Alfred Finch, baritone, his pupils, gave a joint recital in Sprague Hall, April 8. Another pupil, Mrs. H. L. Herberts, soprano, has secured a position as church soloist. Three members of the Yale Glee Club, which won the recent intercollegiate contest in Carnegie Hall, are studying with him.



Erfurth photo, Dresden

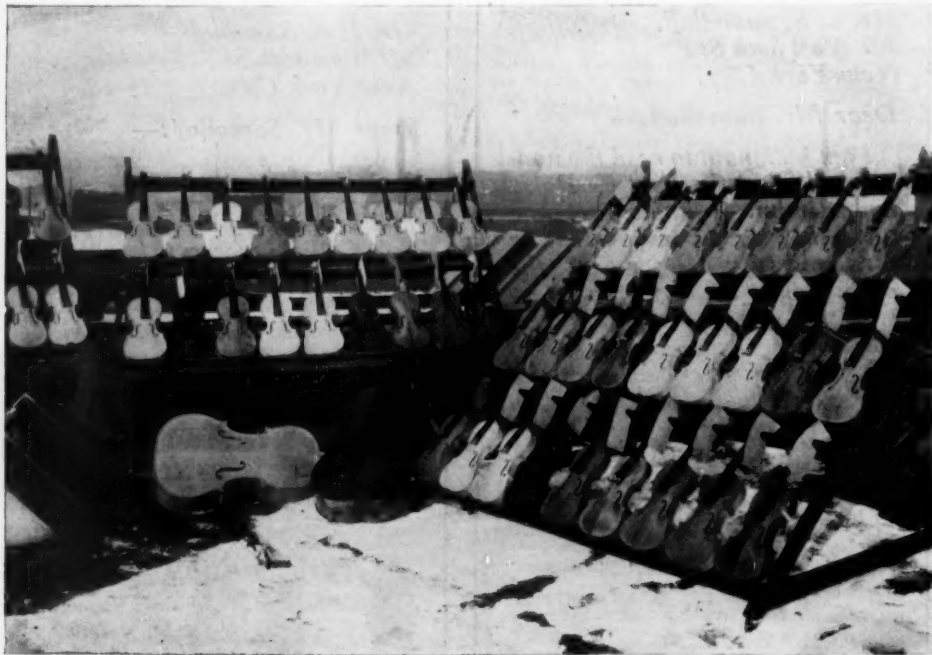
PROF. FRANZ JOSEPH KOCH

versatility of the masters of Brescia and Cremona. With the great men of the Renaissance this versatility was a familiar phenomenon. Yet the great violin makers have not been credited as they should with having united within one person a sculptor, a wood-worker, a cabinet maker, an acoustician, a musician and a painter—each creating out of an extraordinary wealth of artistic intuition.

However, one need only examine the masterpiece of an Amati, a Stradivarius or a Maggini; one need only study the noble structure of a violin, the swing of its curves, the drawing of an f-hole, the grace of the precious inlaid ornaments, in order to concede to the master the palm of highest perfection in the plastic arts. And he that has the good fortune to behold an old violin that still has the old varnish in its original beauty (there are but few such in existence) will admire the painter just as much. But when such a precious instrument comes to life again in the hands of a chosen artist, homage is due to the genius who could solve the difficult problem of acoustics by intuition alone. Today, when after laborious experiments we have been able to reduce these intuitions to scientific laws, the greatness of these masters of three centuries ago is appreciated in its full significance.

Later periods, in which all the other musical instruments experienced great improvements, could add nothing to the achievement of the great violin creators. Indeed, had there been more Italian violins, the world would never have found it necessary to build violins again.

But nothing ever stands still. The lofty heights to which violin-making rose at the end of the seventeenth century were not long maintained. Fifty years later (Antonio Stradivarius died in 1737, and Giuseppe Guarneri del Gesù in 1742) only pupils of the great men were left, among them, however, two masters—Nicola Gagliano and Giambattista Guadagnini. The following years lived on a rich in-



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WHAT THEY SAY OF

# MACBETH

With Her Company

IN

**"SECRET  
of  
SUZANNE"**

KANSAS CITY  
February 8, 1924

**MACBETH BRINGS ONE  
of SEASON'S TREATS**

Kansas City enjoyed one of the real treats of the season when this petite coloratura soprano, with her winsome manner and golden voice that sparkled and glistened and shone with the dazzling beauty of sunlight fairly swept her audience off its feet. Besides being a mistress of coloratura technic Florence Macbeth has grace and beauty; as dainty and lovely a bit of femininity as ever graced a Kansas City concert hall.

*Robert C. Tremaine in The Journal*

Florence Macbeth, whose pre-eminence among the Chicago Opera's coloratura is undisputed now that Galli-Curci has left the fold, repeated that success she always scores in Kansas City.

*Kansas City Times*

**DAVENPORT DEMOCRAT and LEADER:** *A voice that is deliciously pure.*

**CLINTON HERALD:** *How she does sing!*

**ROCK ISLAND ARGUS:** *We can see why audiences for past few seasons have been acclaiming her.*

MANAGEMENT: NATIONAL CONCERTS, Inc.



And As Herself

IN

**CONCERT  
AND  
RECITAL**

ST. LOUIS, MO.  
February 10, 1924

**MACBETH and SINGERS  
GIVE DAINTY SHOW**

Miss Macbeth's voice here was at its possible purest and of lovely smoothness and fine adherence to the aria's melodic line and her bravura technique unaffected and effortless to a degree.

*Richard Spamer in the Globe-Democrat*

The singer disclosed once more a voice that is of light, exquisite and limpid quality, a style of extreme finish, and a gift for expression that gives every word of the text its just meaning.

*Richard L. Stokes in The Post-Dispatch*

Florence Macbeth is one singer of whom Americans may be proud. Hers is a real coloratura soprano. She uses it with distinction, with knowledge, with ease.

*Harry Burke in The Times*

**SHREVEPORT TIMES:** *A voice of beautiful quality.*

**HOUSTON PRESS:** *Macbeth surprised and charmed a large audience.*

**MOLINE DISPATCH:** *A voice that pleases, thrills and stirs.*

1451 BROADWAY, NEW YORK CITY



## LAZAR SAMOILOFF ANSWERS RAISA AND RIMINI

New York, April 10, 1924.

To the MUSICAL COURIER:

In reference to the so-called protest of Rosa Raisa and Giacomo Rimini which appeared in a musical paper last week, I am submitting to you for publication a letter that I have written them which gives my side of the matter. This letter, I think, speaks for itself, and I leave it to the public to decide between us. Facts will always remain facts and cannot be altered to suit the whims of individuals.

Yours truly,

(Signed) LAZAR S. SAMOILOFF.

\* \* \*

A copy of Mr. Samoiloff's letter to Mme. Raisa and Mr. Rimini is reproduced herewith:

(An Open letter)  
309 West 85th Street  
New York

April 7, 1924.

Mme. ROSA RAISA and Sig. GIACOMO RIMINI,  
Milan, Italy.

Dear Mme. RAISA and My dear RIMINI:

Your advertisement in a musical paper, designated by you "A Protest from Rosa Raisa and Giacomo Rimini," wherein you disclaim that which is well known in all the Americas, viz, that you owe your vocal success for the last three and one-half years solely to my teaching instruction, but attribute it to two foreigners, one who died many years ago and the other who has given no instruction for a number of years, is such a gross misstatement and injustice to me that I cannot forego properly refuting your act of ingratitude and inappreciation.

The facts are indisputable as they are herewith detailed. Prior to December, 1920, the American press were practically unanimous in their unfavorable criticism of your vocal productions, and so to speak sounded its lament over the apparent deterioration of them.

I recall to mind that several of the criticisms were wont to assert that you were shouting.

In this embarrassment and extremity you appealed to me to save you from further embarrassment and the possible loss of prestige.

I responded, and you then placed yourself under my tuition and instruction, I exacting from you the agreement that you would follow them through.

Accordingly, for three years following you were under my constant care and tuition, not only in New York City, but, at your request, I especially accompanied you to Chicago, to South America and to Italy, where my instruction and tuition to you were continued without interruption, for which you paid me a large sum for my charges. The result is a matter of history, as evidenced not only by the public acclaim, but by the expressions of surprise that you had improved to an amazing and astonishing extent, which most of the musical critics stated in their reviews.

The following, which appeared in May, 1923, are but a few of these:

New York World—"It would seem that every time Rosa Raisa comes back to New York she sings better. Yesterday afternoon with Giacomo Rimini she gave a recital at the Hippodrome . . . and the large crowd which filled the auditorium and stage applauded some of the best work Miss Raisa has done in her career. Mr. Rimini, too, appeared to have lost some of the dry quality which has marred his voice in the past, and in one encore especially his voice was surprising in richness of quality and coloring."

New York Tribune—"Mme. Raisa showed increasing vocal finish and refinement . . . instead of the somewhat unregulated power of earlier years,

while her range of expression was ample, with capacity for a lighter touch when necessary."

The New York Times—"Rosa Raisa sang with new reserve, born of evident diligence to refine her phenomenal powers, at a farewell Hippodrome matinee yesterday, in which she often replaced explosive tones with some of the lightest pianissimo."

The New York Sun—"Mme. Raisa's voice is now in full flower and it ranks among the beautiful voices of the day. The remarkable power and plenitude of it have gone through a beneficent process, and there is a refinement now in her use of it which gives its prodigious coloring the high light of ease. Mr. Rimini, too, has rebuilt and cemented his voice considerably."

The New York Herald—"She (Mme. Raisa) was in excellent voice and her offerings revealed a wealth of coloring and warmth."

You were willing to sacrifice my efforts and achievement for you on the altar of your insatiable desire to curry favor with a foreign public before which Mme. Raisa was to appear but for a few weeks rather than to repose the continued credit where it belonged in the United States and in the City of New York to me.

How it is within the range of human possibility for you to offer any excuse at this time that you have now suddenly become aware that your vocal successes for the past three years were due to any tuition or instruction excepting that which you received from me, is beyond both reason and imagination, for every public announcement wherein you were featured by me has been and is in your possession covering that period.

In order, therefore, that the public may be set aright and that any false impression may be corrected, and your injustice and ingratitude to me overcome, I am addressing this open letter to you directly in order that it may receive due publication which I intend shall be given to it.

Yours very truly,

(Signed) LAZAR S. SAMOILOFF.

## Mme. Soder-Hueck's Surprise Party

That Mme. Soder-Hueck is beloved and appreciated by her many artists, pupils and friends of the professional world, was once more proven when they tendered her a real surprise party, Sunday night, April 6. She had expected to be called for in the automobile of one of her pupils to go to a party and sat there awaiting the car at 8 p. m., in spite of the terrible rain. One after the other dropped in, as they said, to pay a little visit. At a little after 8 p. m. the serenade began. They had all assembled on the floor below and one after the other arrived. First Milo Picco, the baritone of the Metropolitan Opera, and an old friend of her, then about five minutes later followed Dan Levine, baritone of the Opera in Stockholm; then Marion Lovell, her coloratura soprano and so on. Soon the studios were crowded, and they brought everything along for a jolly party, from the daintiest sandwiches and real punch to cake and candy, etc. And a good time they had, which lasted to the early hours of the morning.

Originally the party was arranged, planned by the youngest one of Mme. Soder-Hueck's pupils, Frieda Amelita Muller, just seventeen years of age, who possesses a soprano voice and musicianship of promise. Still going to high school, she already is filling successfully some concert engagements, singing with taste and richness of voice, years ahead of her. Mr. Lapolla, faculty advisor of the Wadleigh High School, which she attends, predicts that after another year she will likely be on the operatic stage.

This young singer was assisted in her preparations and plans for the party by Rita Sebastian, contralto, and Rose Catalano, Mme. Soder-Hueck's popular secretary, and indeed they gave their beloved teacher a most thrilling and worthy surprise, long to be remembered. B.

## Mendelssohn Club Nears Fiftieth Birthday

The Mendelssohn Club of Philadelphia, now completing its forty-ninth season, will give the final concert of the year in the Academy of Music on Thursday, May 8. The program, as usual, will include many novelties. Practically the entire program, as is the custom, will consist of a cappella numbers, mainly in eight parts. During the many years of the history of this organization the Club has given the first performances of many choral works in Philadelphia, and has frequently sung with The Philadelphia Orchestra in works of major importance. Previous to the formation of the temporary chorus of the Philadelphia Orchestra, the Mendelssohn Club was the one organization called upon to assist in choral performances.

During the eight years of Mr. Norden's conductorship, following the death of Dr. Gilchrist, an unusual assortment of novelties has been presented each season. To give such a list would be impossible in this brief space.

For the past five seasons the club has conducted an annual prize composition contest which has brought forth a number of excellent compositions. The prize composers have been William Y. Webb, Frances McCollin, Harvey Gaul, Karl Weigl, of Austria. The judges in these contests have been

of national and international standing and the awards have been made in a discriminating manner, which is evidenced by the kind of compositions that the club has selected.

The next season, which is the fiftieth anniversary of the club's history, promises to be one of splendor, and plans are under way to indicate the importance of this event in the long musical history of choral music in Philadelphia.

## ROCHESTER DELIGHTED WITH JOSEPH SCHWARZ

Rochester, N. Y., March 28.—The last concert of the Eastman School of Music's Tuesday Evening Kilbourn Hall series was given March 18 by Joseph Schwarz, baritone of the Chicago Opera, and one of the most distinguished song recitalists of the day. It was the first appearance of this popular artist in Rochester, and the recital proved one of the most delightful musical events of the season. The audience was of almost capacity size and responded with unusual spontaneity of applause and depth of appreciation. The program was admirably chosen and arranged, including several Grieg numbers and two by Gretchaninoff, the latter's Die Steppe being sung so compellingly as to make it the high spot of the evening. Massenet's aria from Le Roi de Lahore and Sinding, Handel, Eric Fogg, Cole-ridge-Taylor and Moussorgsky songs were exquisitely interpreted.

Commenting on the recital, the Rochester Herald said of Mr. Schwarz: "Mr. Schwarz impresses one in a score of different ways, every one of them delightful. In the first place, one feels the strength of a remarkably magnetic personality; his stage presence is dignified and at the same time arresting; his gestures, the use of his hands, his movements, they all have about them a polish and a finesse that is courtly, yet strong. A genuine thrill came with the first note of the singer's glorious voice. Mr. Schwarz gives his songs with an immense sincerity that is inspiring. He seems to lose himself in his art, and, although one is constantly conscious that he is giving greatly of himself, there is always that deeper feeling that behind it all there is a magnificent reserve, which, if loosed, would be nigh unto devastating in its strength and beauty. He sings with poetic force, welded with astounding skill and superb tone."

H. W. S.

## Courses at Carnegie Institute

Of interest are the courses in music that will be given this year at the summer session of the Carnegie Institute of Technology, in Pittsburgh. According to an announcement, the department of music in the College of Fine Arts will give intensive six weeks' courses from June 30 to August 8. The work has been outlined to aid teachers, supervisors and professional musicians along practical lines that are often neglected.

Attendance upon chorus will be required of all registered music students excepting those who play in the orchestra. Likewise, all students of musical instruments will be required to attend orchestra rehearsals, at least to observe, if not to actually play.

The course in technic of orchestral instruments, an outstanding success in the two former years, will again be given. Other subjects will include methods, solfeggio and dictation, chorus conducting, appreciation, history of music, harmony, counterpoint, and eurythmics. Individual lessons will be given in organ, piano, violin, cello, and all of the instruments of the symphony orchestra.

In addition to the music courses, other departments of the Institute will give courses of six and eight weeks to teachers and supervisors of home economics, fine and applied arts, and manual and industrial arts; and to undergraduates and others in need of technical training, in architecture, chemistry, physics, mathematics, mechanics, English, economics, commercial law, drafting, surveying, and various shops.

## Golschmann Coming to Conduct New York Symphony

Vladimir Golschmann, of Paris, who conducted an extra concert of the New York Symphony Orchestra in Aeolian Hall a short time ago, making a deep impression, has accepted an invitation to return to New York next season as guest conductor of the Symphony Society of New York for a limited number of concerts. He will conduct the New York Symphony Orchestra for a period of two weeks, beginning with the Carnegie Hall pair of concerts, December 18 and 19. He will also conduct concerts at Aeolian Hall, December 21 and 28; one concert in the Brooklyn Academy of Music, December 20, and the Christmas program in the Young People's Symphony Concerts in Carnegie Hall, December 27.

Mr. Golschmann returned to Europe on the S.S. Leviathan last Saturday, to present his own series of concerts in Paris and also appear as guest conductor of the Concerts Populaires. The Concerts Golschmann were inaugurated in Paris in 1919, when Golschmann was known there as the "youngest conductor." He became the friend of the modern composer, introducing many new orchestral works. His Paris concerts are a yearly event in the Theatre des Champs Elysées. Golschmann was the conductor of the Diaghileff Ballet in 1920 and directed the first Paris production, after the war, of Stravinsky's Sacre du Printemps.

## Jean Gerardy's Many Dates

Jean Gerardy, the Belgian cellist, who returned from the Pacific Coast on April 7, appeared with the Wednesday Afternoon Musical Club of Bridgeport, Conn., on April 9. He was scheduled to play at the High School in Paterson, N. J., April 10, in recital with Beniamino Gigli, and will appear at the home of Clarence Mackay on April 21; with the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel, on April 24; at the Newark Festival on May 6, and at Jersey City for a benefit performance for the Christ Hospital on May 15 with John Charles Thomas and Lisa Roma.

## Maximilian Rose Heard in Paterson

Maximilian Rose, violinist, who recently returned from a tour of the United States with Maria Jeritta, of the Metropolitan Opera Company, was heard in recital in the Paterson, N. J., high school on March 21. He played selections by Sarasate, Lalo, Paganini, Achron and Mozart, and won rounds of applause for his musicianly readings of the various numbers.

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# ST. LOUIS HEARS SAN CARLOANS IN NINE OPERA PERFORMANCES

Symphony Orchestra on Spring Tour—John McCormack's Concert—Municipal Opera Plans

St. Louis, Mo., April 1.—The San Carlo Opera Co., the intrepid Fortune Gallo's aggregation of songsters, closed a season of nine performances at the Odeon Sunday night, April 30, having established a record for grand opera in St. Louis both for attendance and enthusiasm. The repertory included Rigoletto, La Tosca, Aida, Martha, Cavalleria Rusticana and Pagliacci, Butterfly, La Boheme, Trovatore and La Forza del Destino. Gallo has fortified his ranks this season with several notable vocalists, and under the able leadership of that splendid maestro, Carlo Peroni, the ensemble has reached a high degree of perfection.

Elda Vettori, the talented St. Louis soprano, who has been a valued member of the San Carlo forces, made her debut on Tuesday night in the role of Floria Tosca, her portrayal of which rose to notable heights. She was received with tremendous enthusiasm and the critics praised her highly. Gaetano Tomassini firmly established himself as a tenor of remarkable attainments, both vocally and histrionically, through his telling portrayals of several of the leading roles during the week. Mario Basiola, the latest acquisition to the baritone ranks, carried off the honors among the male contingent. Basiola, just turned thirty, gives great promise with a voice of unusual purity and resonance and a seemingly natural ability to act. His appearances invariably brought forth shouts and cheers.

## SYMPHONY ORCHESTRA ON SPRING TOUR.

The St. Louis Symphony Orchestra, Rudolph Ganz conductor, is now in the third week of the annual spring tour, covering the important points of the South and Southwest. Telegraphic advices from the various cities visited tell of the splendid impression being made by Mr. Ganz and his men, and state that the audiences have been unusually large and enthusiastic. In several places Mr. Ganz has appeared in the dual role of conductor-pianist and is thereby adding to his already comprehensive list of victories. Helen Traubel, St. Louis' leading soprano, is the principal soloist on the present tour. Miss Traubel, who appeared successfully at a recent pair of symphony concerts in St. Louis, is adding to her laurels at each successive appearance.

## JOHN MCCORMACK'S CONCERT.

Wednesday night, April 2, brought the annual McCormack concert to the Coliseum. As usual, a crowd of more than 8000 stormed the doors until every available seat from which the singer could be seen or heard was filled. It was a typical McCormack program, made up chiefly of the ballads so dear to his host of followers. Lauri Kennedy proved himself a capable cellist and the ever faithful Edwin Schneider acquitted himself nobly as accompanist.

## MUNICIPAL OPERA PLANS.

Charles Previn, musical director of the Municipal Opera Association, has arrived in the city to begin rehearsals for the forthcoming season of summer opera in the Forest Park amphitheater. Scenic artists are now at work on the settings

for the ten different operas to be presented, and various improvements in the matter of seating arrangements and lighting effects are now under way. More than ninety per cent. of last season's seat subscribers have renewed their subscriptions for the coming season, and the advance orders now in the hands of the Municipal Theater Association total \$75,000.

## Southland Singers' Opera, Concert and Ball

The Southland Singers, Emma A Dambmann president, have given many enjoyable affairs throughout the season, and the last one, at the Hotel Plaza, April 8, showed the result of much work and coöperation. Not one, but three



EMMA A. DAMBMANN,

things, were offered for the delectation of the guests—first a concert, second an opera, and third a dance.

The musical program was rendered by Marion Ross, soprano, and Jacqueline de Moor, pianist, assisted by Omar Le Gant, elocutionist, and Lucille Blabe, accompanist. Marion Ross, who is a professional Southland Singers member, and a pupil of Mme. Dambmann, has shown a steady gain this year in her artistic capabilities. She has grown both in vocal skill and in her interpretations. An aria from La Boheme, Si mi Chiamano Mimi, was effectively rendered, with beautiful, clear lyric tones and with excellent expression. A later group included a Spring Song by Buhler (with the composer at the piano), Robin, Robin, Sing Me a Song (Spross), To a Messenger (La Forge) and Bon Jour, Ma Belle (Behrend). These were given with vivacity and charm, and the young artist was enthusiastically applauded. Miss de Moor, another artist member, has also improved in technical skill and expressive ability. Her numbers included prelude, op. 35, No. 1, by Mendelssohn; Soeur Monique, Francois Couperin, and Le Coucou, Daquin, both

eighteenth century compositions; nocturne, op. 15, No. 2, Chopin, and En Route, Godard. Clear execution, energy, and a firm, pleasing tone are among Miss de Moor's valuable assets. She puts into her interpretations color and spirit and shows a true musical instinct. She was heartily applauded. Omar Le Gant, an eight-year old reader, again delighted the audience with his unusual talent. He recited America the Beautiful with excellent expression and a sincerity that drew a warm response from his hearers. His diction is exceptionally clear and his speaking tones are admirably produced. Furthermore, he made a lovely picture, appearing in appropriate costume as Uncle Sam. He gave another patriotic poem as an encore.

Following the concert, the opera Cavalleria Rusticana was given in costume and with action. The cast was as follows: Santuzza, Egrid Tellieri; Lola, Claire Spencer; Mama Lucia, Claire Spencer; Turiddu, Philip Culcasi; Alfio, J. S. Greene, and a chorus of Southland Singers. All of the principals took their roles in commendable manner, and the whole production, despite limited stage space, went off in fine shape. Of particular interest was the excellent work done by the chorus, composed of about twenty members. It showed the result of some weeks of conscientious and thorough training. There was good tone and volume, precision in attacks, and above all an admirable spirit. The Alleluia chorus was one of the high spots of the performance. Credit must be given to Claire Spencer, managing director, and to Marta Stuart, musical director. The accompaniments were played with orchestral effect.

A large audience manifested enjoyment and appreciation of the concert and opera, and the dance following, with music by the Fay Milbar Society Orchestra, afforded added pleasure.

Attractive souvenir program books were distributed. An important feature is the article written by Mme. Dambmann, the fourth in a series on singing. This particular one is Advice to Aspiring Singers. It is well written and instructive, and Mme. Dambmann gives the advice with authority and intelligence. Her efforts in behalf of the Southland Singers have kept the organization up to a high standard.

The Oriole Luncheon will close the season, at the Hotel Pennsylvania, Saturday, May 3.

## Mary Miller Mount, Concert Accompanist

Mary Miller Mount furnished artistic accompaniments for Jenö De Donath, violinist, when he played for the Matinee Musical Club of Philadelphia on March 25. Two days later she was accompanist at a song recital given by Mrs. Sydney E. Hutchinson, assisted by Mr. De Donath. April 5 Mrs. Mount presented in recital Catherine Richardson, pianist, assisted by Ilonka Heindlhofer and Matilda Pincus, pupils in violin playing of Mr. De Donath.

## Carl Friedberg Sails Today

Carl Friedberg, pianist, gave his last concert of the season on April 15 at Oberlin, Ohio. He will sail for Europe today, April 17, and return early in September for two concerts at the Pittsfield Festival.

SERGE I

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Teacher of Singing

## FOUR CONSECUTIVE SEASONS: 1920-21-22-23

I hesitated in having a short summer class for fear that students cannot reap the real benefit in the short period of six weeks. But you have so fully demonstrated what results can be obtained through master teaching that I feel fully justified in the endeavor and it gives me great pleasure to tell you that every one of your sixty-five pupils is enthusiastic over the progress made.

(Signed) NELLIE C. CORNISH  
Director: Cornish School of Music  
Seattle, Wash.

## TWO SUCCESSFUL SEASONS

Memphis, Tenn., Sept. 22, 1922.

You having taught at the Stern Conservatory in Berlin, Germany, when I was engaged there to conduct an artists' class in the piano department during the years from 1905-1908, I was then greatly impressed with the phenomenal results you obtained as a voice teacher, which were due to an unusual amount of professional knowledge and ability as well as to a unique, most charming and lovable personality. When I organized the Theodor Bohlmann School of Music in Memphis and engaged you to hold a master course in voice instruction during the first six weeks, I knew in advance that such an inauguration would be crowned with fine success. However, the executive director, Mrs. Jason Walker and myself now find our boldest expectations surpassed artistically as well as financially.

Sincerely yours,  
(Signed) THEODOR BOHLMANN  
Director Theodor Bohlmann School of Music



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## THE ACTIVITIES OF ANNE STEVENSON'S PUPILS SPEAK WELL FOR HER SUCCESS AS A VOCAL TEACHER

Trains Their Minds as Well as Voices

Anne Stevenson is a young vocal teacher, whose studio is constantly turning out well equipped artists. Among these artists now before the public are Flora Greenfield, whose New York debut early this season was so successful, and Marguerite Schueling, who, with Frederic Dixon, the pianist, will be heard in a joint recital at Carnegie Hall on April 22. Maria Winetzkaja is also working with Miss Stevenson and two others are Charles Prenmac, tenor, and Frank Hancock, soloist at one of the large Christian Science churches of this city. Also should be mentioned Helen Mara, coloratura soprano, well known in New York,



ANNE STEVENSON

and Domenico Paonessa, tenor, now in Italy. Vivienne Deveau, a very talented young artist, is filling many dates this season. Walter Ehrman, of Kansas City, after studying with Miss Stevenson for some time, returned to that city and now has one of the largest classes there, besides filling concert dates and holding a prominent church position.

The Stevenson method is also being taught in Seattle, Wash., by Maud Thrapp; in Chicago, by Edith Peterson, and in Montgomery, Ala., by Ella Louise Neeley. In addition to successful teaching in their respective cities, these women are also active in concert and church solo work.

The theatrical field is represented by Eugene Lockhart, now playing in Sun Up, and who put on the Wonderful Visit, at present running at the Lenox Hill Theater; also his sister, Helen Lockhart, now in vaudeville and coming to the Palace Theater in May. Others are Florence Johns, in Children of the Moon, and Marie Nordstrom and Lola Maynello, who played with Maud Adams and David Warfield. There are many additional young singers soon to be heard in public who are doing interesting work in the Stevenson studios.

Miss Stevenson might be said (after one has heard a lesson or two) to train singers' minds as well as their voices—to train them how really to study. She has had much success also with cases of restored voices—voices that have been in serious shape from wrong teaching. In these cases of rebuilding, the work is more or less slow

and hard, but remarkable results have been accomplished. The writer heard a coloratura soprano who had been previously taught as a dramatic soprano. Miss Stevenson's careful work had brought out the lovely fresh top notes, which were always there and as easily produced when the pupil knew just how. Asked the cause of her success in so many hard and individual cases, Miss Stevenson replied that it was due to a true understanding of nature, and that real science was the basis of her method.

"If people only knew nature better, all the teaching would be the same," said Miss Stevenson. "I want you to understand, please, that under no circumstances am I running in opposition to other teachers. When one knows nature, the fundamental truth is the same, but each teacher has a different way of disclosing it. The application, I might say, is as varied as the number of pupils. The even scale, purity of timbre, equalization of vowels, warmth in color, ease of production, no matter how intense the emotional context of the words—these are our principal aims. But how do we actually produce it?"

"Voices are natural. A voice is not made. If the focus of the breath is secured, the natural voice is liberated from any elemental interferences. It is simply knowing the natural laws and following them. Is there anything secretive or mysterious about that? Certainly not!"

"After all," Anne Stevenson went on, "there are two factors that everyone talks of: control of breath and freeing of the resonance. All the arguing in the world will not bring one to these factors. The teacher's duty is to present the way to find them. The vital point is making the pupil see how to get these factors! And there's where all the trouble is! One must know what is wrong in each case and exactly how to correct it. Be able to tell the pupil what to do, not what not to do, and keep at him constantly until he sees it and does the right thing from constant repetition."

"In that case of the pupil you heard last," said Anne Stevenson, referring to a young artist who was suffering from hoarseness and was very conscious of it, "you saw that I did not say 'You are hoarse,' but told her how to clear it up."

"When one gets the proper focus of the breath, many obstacles are overcome. Nature intended that vocal chords were not to be strained. You've got to think about breath and to know! One's guide is through the character of resonance. Resonance takes form, takes color, texture and quality. We get our color through acoustics; texture through the healthy muscular membranous tissue of the vocal chords; the form also comes from acoustics. Quality is the result of these things just mentioned."

"These are not my own ideas but the teachings of my teacher, Charles A. Rice, for many years soloist at St. Mary the Virgin, and himself a pupil of Emilio Belari, who taught the natural way to sing. I was preparing for my debut, when Mr. Rice called me to his side one day and said: 'When I am gone, you are the only one qualified to carry on the work because you have the ability to impart it to others. Promise me you will carry on the work if anything happens to me!' And I did, not realizing that the next day he was to drop dead. Mr. Rice died on a Thursday and the following Tuesday I took over his class, and you know the rest. I've been going on ever since. If I had any disappointment over discontinuing what loomed up as a successful singing career, the success of all my pupils has more than repaid me for any sacrifice on my part."

### Academy of the Holy Child Gives Musicales

A musicale was given by the pupils of the Academy of the Holy Child of Suffern, N. Y., assisted by the Euphonium

Trio, in the Astor Gallery, Waldorf-Astoria Hotel, on March 28. The trio is already known in New York but this is the first of the yearly concerts the Academy hopes to give here. The concert was given under the direction of Bernice E. B. Nicolson, Charlotte L. Bachman and Elizabeth D. Leonard, choral director and president of the Cecelia Society of Ridgewood, and was a success, attended by three hundred persons.

### Yolanda Mero Finds Housework a Diversion

The belief that a musician needs no form of recreation outside of his art is so often advanced that it is interesting to note that so well known a pianist as Yolanda Mero holds an opposite opinion, and still more interesting in view of the fact that this distinguished interpreter of Liszt names such an unusual hobby as housework for her chief diversion.

"Every artist, musical or otherwise," Mme. Mero declares, "needs an interest entirely outside the field of the arts; a balance or a foil, as it were, to the more important occupation. There always comes a time when the painter's brush refuses to do the bidding of the mind, when the writer's pen



Mishkin photo

YOLANDA MERO

forsakes him, and the musician turns wearily from his instrument if even for a little time. We call it 'getting stale.'

"I take it as a matter of course that the musician should have an interest in the other arts and keep himself informed as to what is happening in the graphic arts and literature; but he needs something else. Many find it in athletics, some in flirting, dancing, dissipation. Personally, I find my chief diversion in the care of my rather large household. Perhaps you say that regarding housework as a diversion is hard on the members of the family, but, no! For whether I wish to or not I devote so much time each day to the administration of the household affairs. But whenever I tire of practice there is always something to be done."

### St. Denis Company Closing Tour in Trenton

Ruth St. Denis, Ted Shawn and the Denishawn Dancers, following their three appearances in the Manhattan Opera House, have left New York on their last lap of their record season of twenty-eight consecutive weeks. They will spend two weeks in Canada, with three performances each in Montreal and Toronto and will return for a final week in the United States, which will include appearances in Albany, Utica, Morristown, N. J., New Brunswick, Asbury Park and the final engagement of their present tour at Trenton on May 3. For next season the company is already booked for six weeks on the Pacific Coast, as well as re-engagements in many of the cities where they have played during the last two seasons.

### Ralph Angell's Work Praised

On March 24, Ralph Angell accompanied Beatrice Martin, soprano, in a program of songs before a large audience at the Bailey Park Club in Mount Vernon, N. Y. The program included lieder by Schubert, Schumann and Brahms, as well as songs by French and American composers.

After a recent concert given in Flemington, N. J., the Hunterdon Republican commented in part: "Ralph Angell, accompanist for Miss Given, was most artistic, his exquisite grace and lightness of touch adding at all times to the beauty of her playing."

### Conservatory to Use Hans Schneider's Book

Hans Schneider, director of the Hans Schneider Piano School and author of a most unusual and progressive book, The Working of the Mind in Piano Teaching and Playing, lectured before the Providence Club of Practical Psychology in Providence, April 7. His subject was Memory in its Relation to Every-day Life. His book has been accepted as text book at the Warren Conservatory, Warren, Pa., of which Le Roy B. Campbell is the director. He pronounces it as "The best thing he has read on the subject."

## MARY POTTER'S TOUR CONTINUES TRIUMPHANT

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# WASHINGTON OPERA COMPANY'S PRODUCTION OF CARMEN PRAISED

Concerts by Galli-Curci, New York Philharmonic Under Mengelberg, Whitehill and Matzenauer, Jeritza, Flonzaley Quartet, Nicholas Douty, Interstate Male Chorus and Sousa's Band—Notes

Washington, D. C., March 24.—The third production by the Washington Opera Company was given at the President Theater, March 10. Bizet's *Carmen* was the work chosen, the leading roles of which were sustained by Paul Althouse, Ina Bourskaya, Clarence Whitehill, Paolo Ananian, Dorothy Mansfield and Albert Shefferman. Despite unfavorable weather conditions a large audience welcomed the artists and were liberal in their applause. Jacques Samassoud directed the orchestra with thorough ability.

## GALLI-CURCI THRILLS LARGE HOUSE.

Under the management of Mrs. Wilson Greene, Amelita Galli-Curci gave a song recital at Poli's March 7. The customary throngs attended and vigorously rewarded the singer's efforts. Manuel Berenguer assisted with several flute solos, while Homer Samuels provided artistic accompaniments.

## MENGELBERG LEADS NEW YORK PHILHARMONIC.

T. Arthur Smith, Inc., presented the New York Philharmonic Orchestra, Willem Mengelberg conducting, in a concert at the National, March 11. The program included Cherubini's overture to *Anacreon*, Brahms' symphony in C minor, No. 1, and Schelling's *Impressions from an Artist's Life*, with the composer at the piano. The audience was demonstrative in its approval. The same evening a reception was given at the Netherlands Legation for the distinguished leader.

## WHITEHILL-MATZENAUER CONCERT.

The afternoon of March 12 Clarence Whitehill and Margaret Matzenauer gave a joint recital at Poli's and were greatly appreciated by the audience. Mr. Whitehill gave several Wagner excerpts and various songs by Strauss, Schumann, Rachmaninoff, Speaks, and Rubinstein. Mme. Matzenauer's offerings were from the compositions of Wagner, Chausson, Meyerbeer, Arensky and LaForge. George Vause was a worthy accompanist.

## INTERESTING WORK BY JERITZA.

Maria Jeritza gave a recital at Poli's before a capacity house on March 14. The artist included in her program several arias as well as the usual songs and was favorably received. Maximilian Rose rendered sundry violin solos in a capable manner. Walter Golde played his customarily excellent accompaniments.

## FINAL APPEARANCE OF FLONZALEYS.

The Flonzaley Quartet gave its third and last recital of the year at Central High School the evening of March 10. Their listings were from the works of Beethoven, Bloch and Schumann, all of which were most acceptable.

## NICHOLAS DOUTY SINGS.

The Washington Society of Fine Arts presented Nicholas Douty at Central High School March 3 in the regular series of the organization. Mr. Douty sang various works by Handel, Grieg, Lalo, Debussy, Kramer and Ward-Stephens as well as several compositions of his own. He was heartily applauded and required to add a considerable number of encores.

## INTERSTATE MALE CHORUS HEARD.

Under the able leadership of Clyde B. Aitchison, the Interstate Male Chorus gave its second concert of the season at the Masonic Auditorium, March 6. The organization rendered many difficult creations in a highly commendable manner. Bliss's *The Plainsman's Song*, *Carmena* by Wilson, Franck's *March of the Camel Drivers* and *The Long Day Closes* by Sullivan attracting the most attention. Henriette Coquelet was the guest artist, providing soprano solos from the works of Verdi, Massenet, Puccini and Johann Strauss. The accompaniments were furnished by Margaret Bowie Grant.

## SOUSA'S TOUR ENDS.

Ardent admirers of John Philip Sousa and his Band thronged to the National, March 7, to hear the organization's last concert of the present tour. The assisting artists were Nora Fauchald, soprano; Rachel Senior, violinist, and John Dolan, cornetist. Aside from the symphonic works offered there were many extras, mostly compositions of the leader.

## NOTES.

The Evening Star Club entertained on March 3 with a musical program given by Flora McGill Keefer, mezzo; Louis Thompson, tenor; R. Deane Shure, composer-pianist; Mrs. Alexander Bentley, soprano; Clifton Woodrum, baritone, and the Mount Vernon Church Quartet. Additional numbers were provided by various sections of the Army Band.

The usual concerts by the Marine Band, at the barracks twice weekly, have drawn a good deal of attention by the general excellence of the affairs.

Henry Sokolov, violinist, and La Salle Spier, pianist, gave a joint program at the Playhouse, March 5, and were enthusiastically received by a large gathering.

The semi-monthly meetings of the Orpheus Club during March were devoted to the study of Bach and of Ukrainian music. The soloists were Louis Thompson, tenor; LeRoy Lewis, baritone; Helen Belt, violinist, and George Dixon Thompson, pianist.

During the week of March 16 Sergei Rachmaninoff was a guest at the White House and rendered a program of his own compositions for the President and Mrs. Coolidge. Mendelssohn's Thirteenth Psalm was given for the first time locally, March 9, under the direction of H. LeRoy Lewis. T. F. G.

## Trabilsee Pupil Singing in Theaters

J. W. Gardner, baritone, artist-pupil of Tofi Trabilsee for the past two years, has made a contract to appear at the following theaters: Hamilton, Coliseum, Franklin, Regent, Jefferson, Rivera, and Columbia. At present he is studying operatic roles with Mr. Trabilsee. Mr. Gardner is a young American artist possessing a fine personality, and he has received all his education in America.

Mr. Trabilsee is always in touch with a number of concert managers looking for good voices and many pupils have secured engagements through his aid and advice.

# A Ballad Singer from Wales

FROM the fabled land of folk-singing, a country world renowned in vocal resource, comes a glorious new singer with a voice of unbelievable beauty, sonority and power. Two time winner of the National Eisteddfod, star of the Opera Comique, Paris, protégée of Lloyd George,



# LEILA MEGANE

## The Great Welsh Contralto

made her American debut at Aeolian Hall on March 10th, 1924, and was immediately engaged for a tour of the United States and Canada next season.

## What the New York Press Said:

"MISS MEGANE IN HEART SONGS—Singer from Wales Shows Talent with Sentimental Ballads. She is a product of the Welsh singing societies. In the Eisteddfods she made her mark before she started to train her voice. But before coming to this country she has sung leading roles in the Opera Comique in Paris and at Covent Garden in London. Miss Megane, in spite of her grand opera experience, is primarily a **ballad** singer. She is a Welsh Nora Bayes as well as interpreter of Massenet. **She sings from the heart.** She has a natural talent for expressing things sentimental. Her singing has what the Irish call 'blarney.' She is a singer of heart songs and sentimental ditties and an artist in the field of light music."—*New York Sun*.

"WELSH SINGER PLEASES—It was evident as soon as she began that Miss Megane had an **uncommonly fine voice**. It is a contralto of unusual volume and extended range of excellent natural quality throughout its registers and particularly suitable, one would say, for the singing of oratorios, **ballads** and the like compositions. **In the songs of her own people Miss Megane had a simplicity of the heart that went home.** An incident of the afternoon was the appearance on the stage of three Welsh women in national garb, the Welsh banner hung from the back of the stage and the Welsh national chorus sung by a number in the audience at the end of the concert."—*N. Y. Times*.

"WELSH CONTRALTO MAKES AMERICAN DEBUT HERE—Leila Megane Displays Voice of Unusual Volume and Resonance at Aeolian Hall. A voice of unusual volume and resonance was displayed yesterday afternoon by Leila Megane, a Welsh contralto well known on British concert platforms, who made her American debut at Aeolian Hall with songs in French, Italian, English, German and Welsh for an audience warm in applause. The power of her voice was made obvious from the first notes of the aria, 'Les Larmes,' from Massenet's 'Werther,' one of the singer's Opera Comique roles; it was a true contralto of considerable range and strong high notes."—*New York Tribune*.

"**She can sing a ballad, the Welsh songs, for example, to perfection.**"—*Realm of Music, N. Y. Evening World*.

"A BRILLIANT SINGER FROM WALES—The Welsh, like the Czechs, are proverbially a musical people, and they have a way of living up to their reputation individually and in choral groups. There is Mme. Leila Megane, who yesterday afternoon, before a scarlet flag bearing the gray plumes of Wales, made a brilliant American debut with a song recital in Aeolian Hall. She is Welsh and is described officially as a contralto, though mezzo-soprano would be nearer the mark. She has a splendid endowment of voice and the sign of the born musician is unmistakable. At the same time she is a highly cultivated artist."—*N. Y. Evening Telegram*.

"LEILA MEGANE OF FINE VOICE AND RARE ART—Welsh Contralto's Aeolian Hall Debut Strikingly Successful. Miss Megane has a delightfully buxom, breezy and unaffected appearance, personality and manner on the stage. She makes odd little gestures that enhance the meaning of the texts; her features reflect all her interpretative moods, and when there is something to please or startle her auditors she smiles with them or seems no more astonished than they are. Her audience took the newcomer to their hearts and she was accorded a rousing welcome, several pealing Welsh calls giving eloquent testimony to the way she stirred some of her ardent countrymen."—*N. Y. American*.

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# HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

## Thirteenth Installment

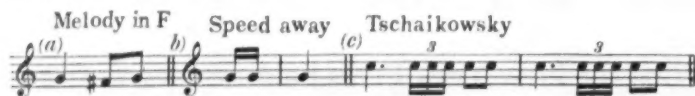
Copyrighted, 1924, by the Musical Courier Company.

### Repeated Notes

It will be noted that sometimes these short notes follow the comma, as if to seal it, sometimes precede it, sometimes are part of it. In every case the grace note or irregular rhythm, or whatever form the device may take, is like a knot tied in the end of the phrase-section. It is a concentration of rhythm indicating plainly that an end has been reached, but is never needed where the ordinary cadence effect (in miniature) is produced in a natural manner;—and I think this device is becoming rare in modern writing, just as the turn, grace, and other embellishments are becoming rare. Its commonest form in present-day writing seems to be as in 43d, e, h and s, especially h and s. Rag-time, however, often includes a device somewhat similar, and the repetition of notes, as in 43h, is becoming familiar, thanks, probably, to the influence of Liszt, Tchaikowsky and Wagner.

In this connection it may be well to point out that a very brief and forceful motive may be made by the use of repeated notes leading directly to a comma, and that the same result may be obtained by use of an altered form of the Beethoven pattern as shown in 32a. This is found in the familiar Melody in F and in Woodbury's Speed Away. (Ex. 44a-b) And the power of the repeated note is shown by the opening of Tchaikowsky's fourth symphony. (Ex. 44c.)

Ex. 44

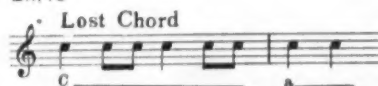


An amusing instance of the almost universal, and quite natural, misconception about tunes is the remark a prominent publisher made to me recently, that he had refused a particular piece of music because "it ran along on one note all the time." That same piece was accepted by another publisher and made a big hit.

The student must endeavor to fix upon his mind the idea that these melodic germs are complete, and that a good tune always rests upon such brief melodic germs. That fact cannot be too often repeated or too vigorously stressed. If the student will bear it in mind in making his own tunes, and will guard against being satisfied with any false start, he will soon discover that tunes made without a proper melodic germ are worthless.

Naturally the rhythm need not always be vigorous, nor need the melodic germ be always expressed at the very first note. Sometimes it is almost purely rhythmic, yet not sharply vigorous. Sometimes there is a sort of preparation, as in A Little Gift of Roses. The slow rhythmic form is found in Sullivan's Lost Chord.

Ex. 45



The change of harmony is here essential to establish the bar-rhythm and the comma. The melodic germ is the rhythm, and who will deny its impressiveness? Who will deny that there is beauty in these few notes?

Another interesting motive, one that well illustrates the importance of rhythm, is found in the Waldstein sonata.

Ex. 46

Waldstein  
Rondo - Allegretto Moderato

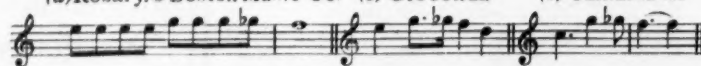


The comma here seems to be the result of the repeated G, the second of the two sustained. At least, if the notes are made all of equal length (Ex. 46b) or of uniform irregularity (Ex. 46c) the comma is lost, and the beauty and force of the motive lost with it. It is to be noted that there is an accent on the dotted quarter in Ex. 46a. This accent is not caused by the dots, because the accent is felt *before* the length of the note is known, since the dots come *after* the accent. The accent lengthens the note, and is instinctively made by the player, conscious of the lengthened quarter—(if any accent is actually made at all. Possibly the length of the note simply impresses the mind and is retroactive, so that the accent is felt subsequently to the fact.) At all events, we have a fine motive here in two distinct parts:—what d'Indy would no doubt call the "preparation" and its complement. But the most essential part is the beginning—the first three notes.

Yet the comma, as already pointed out, does not always depend upon the rhythm. In melodies like the following the comma is so clearly produced by the chromatic descent from G to F that no shortening or lengthening of the notes is necessary.

Ex. 47

(a) Rosary. © Boston Music Co. (b) Gioconda (c) Tannhäuser

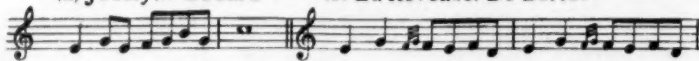


In each of these the accent on the F is clear and embraces the comma. The poorest of the three is from Gioconda because (perhaps) the floating, soaring effect is marred by the short phrase-length, which calls for a repetition at the second bar while the others repeat at the third bar.

It is necessary to distinguish between the phrase length and the length of the melodic germ before the comma—two disassociate units. The phrase (as I permit myself to use the term) is the whole melodic idea of which the germ is generally but a part. In the Rosary the phrase is eight beats long, in the Gioconda motive it is only four beats long, in Wagner's Evening Star the floating harmonies add recurrent commas. This matter must await further discussion in another place, but it may be permitted to give two other examples—two examples of especial interest because they not only illustrate the point at hand, but one of them demonstrates the inevitable paucity of a motive destitute of a properly made and well defined comma.

Ex. 48

(a) Jocelyn. Godard (b) La Reveuse. De Beriot



In the first place let it be remarked that we have two tunes here that resemble those in Ex. 47 in their passage from E to G and back to F. As will be seen later, there are many ways of making an accent, and one of them is the grace note, which De Beriot uses in a vain attempt to give his tune some character. A few grace note effects were shown in Ex. 43, all of them properly effective, which this of De Beriot is not. And the reason is that it is futile. It cannot disguise the fact that there is neither comma nor evident approach to a comma in this tune.

In the Godard piece, on the other hand, there is, first, a distinct hidden comma at the first F—i. e., there might be a pause on this F; it might be a dotted quarter or a half note, which does not appear to be the case in the De Beriot piece. Furthermore, the Jocelyn tune leads distinctly up to a climax, a suggested crescendo to the C. The material difference between the good and the poor tune is evident.

Having brought up the matter of poor tunes, let us look at a few additional examples. For, after all, the proof of the pudding is in the eating, and a theory would be of little use if it did not show the bad tunes bad as well as the good tunes good.

Ex. 49

(a) Saint-Saens



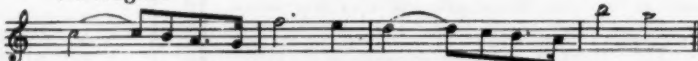
(b) Wagner



(c) Raymond Overture Thomas



(d) Wagner



(e) Brahms



(To be continued next week.)



# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## CREDIT FOR MUSIC STUDY

How It Is Granted in the Elementary School, the High School, and Applied Music

Advances in the study of school music, new methods of presentation, experimental research, and other pedagogical activities are always interesting, not only to the school teacher, but to the musician as well. We also use a large part of it for experimental work, but in many cases there is little "follow-up" on these new principles, due to the fact that educational authorities are not willing to accept music as a credit subject. In the elementary school, music is known as an unprepared subject, largely because the children are not required to do home-work. When the pupils advance into high school where the music work is entirely different, and where a great number of pupils are taking music under private instructors, the same idea seems to prevail, largely because the type of required music in high school—that is, general singing—is not a prepared subject. All the work is done during school hours, and no home-work is required.

In crediting orchestral practice the same obstacle is met. The authorities are willing to give the minimum credit for an orchestra rehearsal, that is a two hour rehearsal represents the equivalent in credit for one hour's prepared work. This is begging the question.

### STUDY OUTSIDE OF SCHOOL

Any pupil who plays in a high school orchestra must of necessity do a great deal of collateral practice. This, it must be remembered, has nothing to do with instruction. Any student studying a wind instrument must give between ten to fifteen hours a week to the practice of his instrument if he ever hopes to attain proficiency while he is in school. Why school administrators can not see this type of work as the equivalent of five or six hours' reading in literature is a question which is hard to explain. We are glad to announce, however, that with each year there is more recognition given to this type of work, and pupils are now receiving full recognition for their service. Examinations are unimportant. It is not a question as to how good one private teacher is as against another, because the school is merely concerned with whether or not the student can play. If the student plays well, then the answer is that his instruction must be satisfactory.

In school systems where instruction is given by private teachers or where the school system employs teachers to do this work, the result is more or less the same. The private teacher is not bothered by the school system so far as examining him is concerned. For this reason harmony exists as it should in the teaching of music.

### THE PROBLEM IN THE ELEMENTARY SCHOOL

Music in the elementary school occupies a very different place from that in high school. First, it is the cultural subject. Second, it is the connecting link. There is no reason why children even in the elementary grades should not do a certain amount of home-work in music. We do not mean that they should be compelled to bring in written answers to questions, or that they should copy scales, key-signatures, etc., but what we do mean is that children should be permitted to take their books home and sing their songs during the period of recreation. On almost every piano in every home we find music of an inferior type. If children were permitted to bring their music books home parents would become interested in what they are doing in school. They would help them with their songs, and in this way each child would understand that there is a connection between the school and the home. As it stands today this condition exists only where pupils buy their own textbooks. Where school systems supply the textbooks it seems to be an unknown thing to put these books in circulation other than in the class room.

The type of home-work which is practised at present is that of teaching music appreciation by means of the phonograph or reproducing piano. Intelligent teachers advise the pupils what records and music rolls should be purchased, and in many cases the parents are agreeable to this.

### THE PROBLEM OF THE HIGH SCHOOL

The high school problem is different. The selection of music during the age of adolescence is, after all, a very important item. Pupils are not interested in the things they should know. They are interested in what they like to do, and in this age it has taken the form of rather hysterical reaction to emotional stimulus. However, it has been our observation that the great number of pupils in high school are perfectly receptive to good music, but the trouble is that teachers of music appreciation in high school rarely organize their work. There is no definite line of thought for pupils to follow, and they simply listen to isolated selection with no definite content. This of course does not apply to those studying music outside of school, and it is to this particular group that we must devote sufficient attention to secure the fact that they are going to continue music while they are in school.

Statistics show that musical mortality is very great. Pupils are ambitious to study music, but they find out that the amount of home-work required in other subjects compels them either to give up music or leave school. The majority of parents are anxious that children remain in school, and therefore they suggest that they give up music.

### OUTSIDE STUDY OF MUSIC

A great deal of research work has been done by people interested in school music concerning this phase of the work, but not enough has been accomplished. The reasons are obvious. First, the school authorities do not make enough of it. They merely accept it when a child makes the necessary application. On the other hand, private teachers realizing this have rather discouraged children from making application. What happens is interesting. The majority of pupils do not even know that they can apply for such credit.

A great many of the State departments of education have formulated very interesting information showing how

the plan of giving credit for the outside study of music should be carried out, and failure on the part of school systems to follow this up is simply a matter of indifference.

We can not expect to give music its proper place in the educational curriculum until there is more exactness in our methods of administration—more insistence upon the rules and regulations and how they should be carried out—and the matter brought more forcibly to pupils and parents. When this is done we can look forward hopefully to giving music its full credit.

### Program for Ithaca Festival

The Ithaca Conservatory will give its first Music Festival, April 25 and 26, with three of its former graduates, who have become artists of national repute, in the solo roles.

They are Ruth Rodgers, William Wheeler and Lucy Marsh. Other soloists who will be heard in this festival are Clarence Whitehill, Amy Ellerman, Doris Howe, John Quine, and Leon Sampaix.

The program will include the oratorios Elijah and Rossini's Stabat Mater, a song recital and an orchestral concert. The Festival Chorus will be under the direction of Bert Rogers Lyon, and Patrick Conway will conduct the orchestral concert.

### Washington Heights Club Presents Freda Benneche

Freda Benneche, soprano, assisted by La Var Jensen, pianist, and Ward Lewis, accompanist, gave a pleasing recital at the Washington Heights Musical Club on April 8. Miss Benneche is an American artist, born in New York, daughter of Edward Benneche, who for years was president of the Arion Society. She sang a varied program in a very effective manner, displaying a voice of excellent quality and training of a superior order. La Var Jensen played a group of piano solos with warmth and sonority of tone and was technically efficient. Ward Lewis proved himself to be an accompanist of unusual merit, with fine sympathy and musical understanding.

### Florence McGuinness Debut Recital April 27

It is announced that Florence McGuinness, coloratura soprano, will make her New York debut at the National Theater on Sunday evening, April 27.

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## MARIA IVOGUN FOUND OUR FAR WEST ATTRACTIVE AND HER AUDIENCES MOST ENTHUSIASTIC, TOO

Everywhere She Sang the Critics Praised Her—Visits Universal City—Learns Some New Tricks—And Jokes Over Funny Experiences on Tour

"A lovely song-bird perched most of the time on high C and played hide and seek with our emotions last night at Philharmonic Auditorium when Maria Ivgun gave her first song recital," said Florence Reed Pierce, in the Los Angeles Express, on February 19, after the singer's appearance in that city while on her recent tour of the Pacific Coast—a tour that will result next season in another one of double the amount of dates, including many reengagements.

"A lovely song-bird!" said Miss Pierce. The words could not be better chosen. Maria Ivgun is a real artist—one of the most artistic now before our public. As a woman, both on and off the stage, she is lovely—a bit whimsical, perhaps, but always mistress of herself.

Take Maria Ivgun on the concert stage! At her last New York recital, she held an audience quite enthralled with her great art—and again with her simplicity and girlish charm. Ivgun on the stage looks like a debutante with her fluffy, light brown hair, expressive, charming face, and utter disregard of "prima donna airs!"

Off stage, she is as simple and modest—very serious in her views of life, yet she is keen about life and its joys. Her sense of humor and quick flash of wit are felt almost as soon as one knows her.

### LOVES THE WEST.

The writer enjoyed an hour of unusual pleasure recently at the singer's suite in the Great Northern Hotel. She was in a sparkling mood and was warm in her praise of the West and its people. The exquisite flowers and fruits of California, she said, were the first to take her eye and she remarked how lovely and unusual it was to see the flower and the fruit on the tree at the same time—in Mme. Ivgun's own words: "Like youth and old-age together." The Grand Canyon she will never forget—its appalling vastness. She stayed at the canyon half a day, and at twilight, before departing, was invited to view the sight by dusk, but refrained from so doing because she "was afraid."

"Yet she travelled one hundred and sixty miles by motor another day, to be photographed under a cactus so her friends back home could see her beneath one," laughed Mme. Petschnikoff, a friend from Los Angeles who came East with her. "And look," she continued. "I think it looks more like a palm than a cactus, don't you?"

Mme. Ivgun snatched the snap shot from her, insisting that it was a genuine cactus.

Another thing she will always associate with her first trip to the Coast was her inspection of Universal City, where she was the guest of Carl Laemmle. There a private showing of Mary Philbin in The Merry-Go-Round was given for the little singer, who expressed herself as being charmed with the work of the American screen star. "America has every reason to be proud of this girl, who has a great future," she says.

"She was so excited about the work at Universal City that she kept three reporters, who wanted interviews, waiting at her hotel—so reluctant was the little thing to see everything," was the comment of her friend. "In San Francisco we met a young fellow who claimed to have a telegraphic mind. He did what seemed to be a most unusual trick of placing a pack of cards down on the table, spreading them out with their faces down and then would, with no apparent effort, pick out the four aces and tens.

### HER FAVORITE TRICKS.

"Mme. Ivgun was so affected by this trick that she cried. It was so wonderful! Well, on the train going north, Seidler-Winkler, the accompanist, told us that he thought the fellow a faker and that it was a resort to trickery. Madame, of course, disputed the idea, but, nevertheless, thought it over a good part of the way, finally getting out her own little pack of cards. And in less than an hour, she herself had done the same feat of picking out the four aces and tens from the scattered pack, proving it was all a matter of concentration."

Mme. Ivgun produced her little pack of cards (she says everyone who does much travelling by train finds a pack of playing cards invaluable) and in a few seconds had shown us the trick. Incidentally, it is her fine concentrative powers that enable her to learn the most difficult songs in a very short time. This trick led to several others which were cleverly executed and gave the writer a unique sort of an interview, also a true glimpse of the woman herself who admits quite frankly that she hates being interviewed, even though it is "a necessary evil." Once when Ivgun had finished a trick, she gave an imitation of how the professional tricksters of the stage quickly jump from one foot to the other, with a wave of the hands, laughingly asking: "Isn't that how they do it?"

"How cleverly you do that trick!" another interviewer

commented, to which she retorted good naturedly: "Wish I could sing as well!"

"Now do tell me about your concerts! I must say something about them, you know, no matter how fascinating the tricks are!" the writer said, realizing the time was nearly up.

"Oh, yes," she dimpled, "what do you want to know? Where I sang? Very good. There were two in San Francisco, one with orchestra and a recital; one in Los Angeles, and others in Santa Barbara, Oakland, Portland and Seattle—which reminds me that we arrived in Seattle the very rainy time of the year, but," with a quick gesture of the hands and an equally fast tilt of her fluffy head, "but—it didn't rain! Yes, until we were leaving!"

"Then it cried because she was going!" joked her vivacious friend.

"Yes, it did! You—"

"Don't say it," broke in Mme. Petschnikoff again, "because I'm going to tell what you call me. In Chicago—we stopped off on our way East—we saw a store near the station where they sold dogs. One forlorn, dirty-looking, white poodle in the window attracted my attention and I drew Ivgun's to it and what do you think she said: 'That's how you look sometimes!' (Mme. Petschnikoff has greyish bobbed hair which stands out all over her head and is very becoming.) 'Only,' she added, 'your head is a little better shaped!'"

So ended an interview that was not an interview!

J. V.

### National Opera Club Members' Day

On the attractive roof garden of the Waldorf-Astoria Hotel, April 10, the National Opera Club of America, Baroness von Klenner, founder and president, held a members' day meeting full of attractive features, chief of which was the talk on Musical Conditions by the president.

Just returned from a speaking tour of ten days up-state in which she was heard in Rochester, Geneseo, Dansville, Mount Morris, Hornell, Corning, Jamestown, Westfield and Warren, she recounted her experiences, sometimes humorous, always interesting. Everywhere she appeared she managed somehow to come back to Opera in English for the People, alluded to the splendid women's club of Hornell, with 500 members, with also a fine choral organization, and told of the great interest everywhere in opera. She mentioned early

student days in Europe, told anecdotes of Desiree Artot, of dePadilla (whom she married), of Tschakowsky (to whom Artot was once engaged), of her singing Grieg songs, and finally said it was her conviction that an American school of music was sure to develop. "We must assert our own American musical consciousness," said she, and with these sentiments everyone agreed, to judge by the applause.

Joseph Wolff, youthful basso, with a voice of power and expression, sang songs by Hawley and Hendrickson; he is to appear in the Fiqué operetta, Castles in the Air, April 28. Mildred Holland gave an excerpt from The School for Scandal, also an encore, in most enjoyable fashion; Mabel L. Robeson sang in excellent French, and especially well, O Give Me This One Night. Sybil Van Wezel's pure, high tones and musical interpretation made a fine impression, especially in an aria by Tschakowsky; she sang an Irish ditty as encore with much humor. An item thoroughly enjoyed was the playing of Grieg's sonata for piano (Mrs. John MacArthur) and violin (Sascha Jacobsen), the highly artistic collaboration producing beautiful results; it was indeed ably done! Mrs. Owen Kildare gave a combined sensible and humorous talk on current events, and the capable accompanists of the afternoon were Katharine Noack-Fiqué, Edwin L. Walker and Mrs. Bernard Harsh.

First Vice-president Mrs. Clarence R. Meeks presided with tact over the meeting. The May 11 luncheon will occur at the Waldorf-Astoria Hotel, at 12.30 noon.

### Castelle Pupils Engaged for De Feo Opera

Four pupils of George Castelle, the well known vocal teacher and conductor of Baltimore, Md., have been selected to sing principal roles in the Civic Opera which will give two performances in connection with the De Feo Opera Company during the season in Baltimore, beginning May 12. The pupils are Elsa Baklor for Mimi in Bohème, Elsie Craft for Muzetta, Hilda Hopkins Burke for Santuzza in Cavalleria Rusticana and Robert Wiedefeld for Alfio in Cavalleria Rusticana.

### McQuhae Going to Europe

Allen McQuhae, after much deliberation, has decided to go to Europe. He is leaving with Mrs. McQuhae and Allen, Jr., late in May for Paris but will probably stop to see his birthplace in Ireland before returning next fall.

### Chamlee on His Way East

Mario Chamlee is now on his way East after his triumphs in his home State of California. On April 20 he appears in Cincinnati, April 22 in Minneapolis, and April 25 in Sheridan, Wyo.

### MARIA IVOGUN.

(Below) Maria Ivgun, on the left, with a group of friends (the two Laemmle boys at the extreme right) at Universal City, which she visited on her recent tour to the Pacific Coast. (Left) Mme. Ivgun and Mme. Petschnikoff at Maricopa Point, a mile and a half west of El Toron and a mile above the Colorado River; the Grand Canyon is ten miles wide at this point. (Small insert) After motoring one hundred and sixty miles to be photographed under a cactus, this was the successful result.



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## PHILADELPHIA ORCHESTRA PLAYS BACH

Carl Flesch, Idalia Hare, Elizabeth Santagano Give Recitals—Civic Opera Company Presents Faust—A. G. of O. Service—Metropolitan Opera Company Gives William Tell

Philadelphia, Pa., April 6.—The program of the Philadelphia Orchestra concerts of March 28 and 29 opened with two beautiful Bach Chorale-Vorspiele, reminding one of the splendid work done by these same players at the Bach Festivals in Bethlehem. Following these came the Beethoven concerto in G major, for piano and orchestra, with the well known pianist, Lamond, as soloist. Lamond played this number with a thoughtful dignity and flawless technique. The final number was the second symphony of Brahms, read and played in a masterly fashion.

### CARL FLESCH IN RECITAL.

Carl Flesch, eminent violinist, was heard in recital at the Academy of Music, March 26. The opening number was the Kreutzer sonata, with George F. Boyle at the piano. This was followed by the unaccompanied chaconne by Bach, in which Mr. Flesch disclosed his superior musicianship. Other numbers were Garden Melody by Schumann, the Mozart-Kreisler Rondo, an interesting suite from Shakespeare's Much Ado about Nothing by Erich Korngold, Caprice in E major by Paganini, a Viennese folk song by Kreisler, and the Pugnani-Kreisler Prælude and Allegro. Mr. Flesch was generous with encores for an enthusiastic audience.

### CIVIC OPERA COMPANY PRESENTS FAUST.

The Civic Opera Company presented Gounod's Faust in English at the Metropolitan Opera House, March 27, before a capacity audience. It was an excellent performance with a splendid cast, as follows: Helen Stanley, Marguerite; Ralph Errolle, Faust; Henri Scott, Mephistopheles; Graham Marr, Valentine; Marie Stone Langston, Siebel; Theodore Bayer, Wagner, and Eleonora Leslie, Martha. Each one seemed suited to the part and gave of his or her best. The chorus did fine work under Director Smallens, as did also the orchestra, which was composed of Philadelphia Orchestra members. Mrs. Tracy announced the intention of the company to present ten operas next winter.

### IDALIA HARE IN RECITAL.

An interesting and enjoyable recital was given in the foyer of the Academy of Music, March 27, by Idalia Hare, soprano. Her program included songs by Handel, Sgambati, Mozart, Schumann, Brahms, Strauss, Staub, Chausson,

Grovez, Tschakowsky, Dell'Acqua, Hageman, Strickland, Rimsky-Korsakoff and Liza Lehmann. Among the most popular was Ma L'il Batteau by Strickland, which Miss Hare was obliged to repeat. The audience was justly enthusiastic and demanded several encores which were graciously given.

### ELIZABETH SANTAGANO GIVES RECITAL.

Elizabeth Santagano, dramatic soprano, formerly of the Petrograd Opera, was heard in recital at the Little Theater, March 27, assisted by Rudolph Thomas at the piano. Mr. Thomas was formerly conductor at the Royal Opera, Hanover. Madame Santagano included on her program groups of songs by such composers as Rimsky-Korsakoff, Dargomyski, Liszt, Schubert, Cui, Giordigniani and Medtner, all of which were sung with a voice of power and beauty. In addition to accompanying the singer most acceptably, Mr. Thomas contributed to the program several solo numbers by Schubert, Brahms and Reger.

### AMERICAN GUILD OF ORGANISTS.

The American Guild of Organists held its sixty-second public service in Philadelphia, March 11, at St. Michael's Lutheran Church of Germantown. The service was conducted and played by William T. Timmings, A. G. O. The choral improvisations were played by A. Gordon Mitchell, F. I. G. M.; Newell Robinson, F. A. G. O. played the organ voluntary; and H. Gordon Thomas played the postlude. The Vesper Hymn of this service was composed by William T. Timmings.

Mr. Timmings was also heard at the Lenten organ recital in St. James Church, Lancaster, when he played compositions by the following members of the Pennsylvania Chapter A. G. O.: Frederick Stanley Smith, Harry A. Sykes, Frances McCollin, H. Alexander Matthews and William T. Timmings.

### METROPOLITAN OPERA COMPANY.

The Metropolitan Opera Company presented William Tell at the Academy of Music, March 25.

### FRITZ KREISLER IN RECITAL.

Kreisler was heard in recital at the Academy of Music, March 29. M. M. C.

Mrs. Cadek, who is a native of Nashville, is a violinist, being a pupil of Louis Svecenski. She was one of the founders of the Nashville Symphony Orchestra and was secretary of that organization for two years. She also was vice-president of the Federation of Music Clubs of Tennessee. Mr. and Mrs. Cadek will make their home in New York City.

### Mary Oleyar Recital

Mary Oleyar, soprano, whose singing has been frequently mentioned in the columns of the MUSICAL COURIER (she has sung many times during the past season in and near Greater New York), gave a solo recital April 3, at the New York



Apeda photo

MARY R. OLEYAR

School of Music and Arts, Ralfe Leech Sterner, founder and president; he has been her instructor, and her singing showed what a combination of voice, brains, and the right teaching can do. The comely girl began with So Sweete Is She (Old English), the opening group going with dainty grace. Verdi's Ritorna Vincitor (Aida) showed her dramatic possibilities and style, and Allerseelen was sung in excellent German; Rachmaninoff's Oo Moevo Okna (sung in Russian), a French and an Italian song followed. Her second aria, Pace mio Dio (Verdi), again displayed permanent and concentration, with fine dramatic climax. Frank Howard Warner, accompanist for the occasion, was represented by three songs, of which Ecstasy is original and lovely music, and was beautifully sung; singer and composer bowed their thanks to applause together. Undoubtedly the climax of the evening came in Weber's Ocean aria (Oberon), which, with full tones and thrilling high C, showed Miss Oleyar in splendid light. Songs by the Amer-

ican composers Stephens, Curren and Whelpley closed the program, and flowers galore were sent the young singer.

A large audience heard and applauded, proud parents witnessing their daughter's success.

### Philadelphia Choral Art Society Concert

Philadelphia enjoyed one of the most interesting concerts of the season on the evening of April 10, when the Choral Art Society presented a program in the Academy of Music, under the direction of H. Alexander Matthews. This is a unique organization, in that one of the requisites for membership is that the applicant be a professional singer. This being so, one would suppose that some of the singers would find difficulty in losing themselves sufficiently to effect a homogeneous whole, but in this case the organization sang as one voice.

The program presented at this concert was exceedingly difficult, one which could not have been attempted with success by a less skilful organization. A reverential spirit pervaded the singing of the first group of numbers, all of which were of a religious character. The second group consisted of two works each by Ravel and Josep Sancho-Marraco. The latter's Don Gallardo's Son was so well received that it had to be repeated. In the third group were numbers by Bateson, Bantock and Matthews. In this music the organization displayed a wide range of dynamics, some of the pianissimo passages being especially effective. In the concluding group a repetition was demanded of G. T. Holst's folk song, Swansea Town.

The parts of the chorus are well balanced, melodies are brought out excellently, and the phrasing also is good. The large audience, by its enthusiastic applause, left no doubt as to its approval of the fine work done by the society.

Louis Graveure, the eminent baritone, was the soloist and presented two groups of numbers in the artistic manner which has become associated with his name. His is a voice exceedingly wide in range and of unusual beauty. His clean-cut enunciation, fine phrasing, and finished style of singing entirely won the hearts of his listeners and it was not surprising that he had to repeat several of his numbers and also to add additional songs at the conclusion of each group.

### Reception at La Forge-Berumen Studios

On Saturday afternoon, April 12, Frank LaForge and Ernesto Berumen held a reception in their spacious and attractive studios, a great many guests (many of them prominent in musical circles) being present to meet Florence Easton of Metropolitan fame. Among those present were: Marcella Sembrich, Marie Sundelius, Mrs. Paul D. Cravath, Mrs. Charles Lathrop, Mrs. E. J. d'Coppet, Juliet d'Coppet, Erika Morini, Kathleen Howard, Carolina Lazari, Yvonne de Treville, Edward Johnson, Barbara Maurel, Marion Kerby, John Powell, Harriet Brower, Miss Thursby, Florence Turner-Maley, Mrs. Charles Guggenheimer, Grace Wagner, Katharine Bacon, Ethel Parks, Mrs. Simon Frankel, Josef Adler, Mr. and Mrs. Sergei Klibansky, Ashley Pettis, Edwin Hughes, Judson House, Dr. and Mrs. MacNichol, Laura MacNichol, Mr. and Mrs. Henry L. Rosenfeld, Olin Downs, Sig. Tagliapietra, Caroline Beebe, Harry Cumpson, George Harris, John Allen Houghton, Francis MacLennan, Herman Epstein, Zelina Bartholomew, Mrs. Calloway-John, Ralph Leopold, Edna Horton, and many others.

### John Charles Thomas to Sing in Chicago

John Charles Thomas has been engaged as soloist with the Mendelssohn Club at Orchestra Hall, Chicago, Ill., tonight, April 17.

### Stephens a Guest Teacher in St. Paul

Percy Rector Stephens will be a guest teacher in St. Paul during the Convention of the Minnesota Music Teachers' Association in June.

## ROCHESTER ORCHESTRA FINDS NEW YORK ENTHUSIASTIC

(Continued from page 5)

marize, the orchestra is already advanced to a degree rarely attained by a new body at the end of its first year of existence. With another season of work, it will be entitled to its place among the established symphonic bodies of the country.

### AN INTERESTING PROGRAM.

Mr. Coates had chosen a program which was decidedly interesting, beginning with three movements from his own Suite Ancienne, the prelude and fugue, minuet and finale. These were originally piano pieces, later orchestrated by the composer. The three numbers played sounded very much like three numbers from anybody else's suite ancienne. The minuet, with its solo for harp (two harps in unison would be more effective in a hall as large as Carnegie) was the most attractive number. Then came Respighi's Fontani di Roma, which has been heard here a number of times. Mr. Coates is not a conductor of many subtleties. The performance, while technically correct on the part of the orchestra, was as a whole rather hurried as to tempo and loud as to tone.

By far the best playing of the evening was the performance of the London Symphony, which had evidently been rehearsed with great care. It is a favorite work of Mr. Coates, who first played it here with the New York Symphony two or three seasons ago.

The performance by the Rochester Philharmonic did not suffer by comparison with that original performance. On the contrary, it seemed as if the orchestra—which played con amore, with real enthusiasm for the music before it the whole evening—got decidedly more out of it than did the New York organization. The present writer, who did not care much for the work on the first hearing, was quite converted by the reading given it by Mr. Coates and his men. It is probably one of the real important works of the modern repertory. There is an elaborate program for every movement, followed, however, so delicately and with such sympathy, that there is never thought of subservient painting in music, even in the clever imitation of the concertina in the third movement, perhaps the best of the four. Mr. Coates did a distinct service to English music in general and to Dr. Vaughan Williams in particular with his performance of this work.

### THE SOWERBY BALLAD

To speak right out in meeting, the Sowerby Ballad for two pianos and orchestra was a distinct disappointment. It is the first work sent back from Rome by the young Chicago composer since he went over as a Juilliard fellow, but it is not up to earlier works, either in material or handling. The piano concerto, for instance, though, like this work, too long for its musical matter, is decidedly more interesting and vital. That is what the Ballad lacks—vitality. Something of half a dozen different styles creeps into it between beginning and end—the "Song of Estmere and Adler" is almost Mendelssohnian—but the themes lack distinction and the final section, long drawn-out, threatens time after time to come to a conclusion but never does. There is never the feeling that the inevitable form for this Ballad was for two pianos and orchestra. It might have been made just as well without the pianos—or without the orchestra. The soloists were Guy Maier and Lee Pattison. Their work was splendid, praiseworthy from every standpoint; but they did not have much material to work with and could not make it sound like much. The orchestral part was excellently played.

H. O. O.

### Ottokar Cadek Marries Sara Hitchcock

The New York String Quartet now consists exclusively of married men, Ottokar Cadek, the first violin, having been married to Sara Hitchcock on March 26 at Nashville, Tenn.

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## NEW YORK CONCERTS

## APRIL 8

## Lawrence Tibbett

Lawrence Tibbett, a young baritone who has been heard at the Metropolitan this season, succeeded well in transferring his vocal art from the operatic stage to the concert stage. On Tuesday afternoon he was heard in a song recital at Aeolian Hall in a pleasing program. Deviating from the usual order, the group of modern American songs was placed second on the list, coming after a group of English, and followed by four Brahms songs, Russian songs (sung in French and English), and concluding with an aria, *Eri Tu*, from Verdi's *Un Ballo in Maschera*.

Mr. Tibbett's voice is a rich baritone, of smooth quality and good volume, and extending agreeably into the tenor realms. He proved that he did not need to rely upon operatic aids for effect. His style was refined and artistic, and he revealed intelligence in interpretation and sensitive musical feeling. Sincerity and charm of manner also made his singing enjoyable.

The English group included an eighteenth century air harmonized by Pochon, and a delightful song, *If the Heart of a Man*, from *The Beggar's Opera*. There are other charming songs from this eighteenth century opera by Gay that might be used on concert programs, but which are seldom heard. Mr. Tibbett was happy in his interpretations of the modern American songs by Griffes, Elinor Remick Warren, John Alden Carpenter and Frank La Forge. Particularly effective were *Golden Yesterdays*, by Elinor Remick Warren, and the *Flanders Requiem*, by Frank La Forge, sung with dignity and appropriate spirit. In his rendering of the Brahms songs there was emotional warmth and artistic phrasing. Rachmaninoff's *In the Silent Night* was exquisitely done, with rich tone and fervent expression. The *Masked Ball* aria, sung with considerable spirit, and further disclosing his vocal resources, was an effective closing number.

A cordial audience greeted Mr. Tibbett and applause was plentiful throughout the recital. Among his encores was *La Forge's To a Messenger*, with the composer at the piano, not only for this number, but for the entire program, contributing a large share to the artistic whole with his finely wrought accompaniments.

## Eusebio Concialdi

Eusebio Concialdi, baritone, gave a recital at Aeolian Hall on April 8, accompanied by Solong Alberti. He sang a varied program, beginning with the *Drinking Song* from *Hamlet* and ending with the *Credo* from Verdi's *Otello*, between which were songs and arias, Italian, English, German and French, in all of which he demonstrated his musicianship and sympathetic understanding of the intentions of the various composers, as well as very excellent diction and clear-cut articulation. His voice is large and colorful, with wide gradations of dynamic control, from the softest pianissimo to the most ponderous and dramatically impressive fortissimo. The voice lends itself particularly well to the dramatic and vigorous, and there was a fine impression of sustained power with a good deal held in reserve. His manner is pleasing by its simplicity and earnestness, and, without being over emotional, he sings with great warmth of expression and evident genuine liking for the music he interprets. His sincerity is manifest and adds much to the pleasing effect of all that he does. He was accompanied with skill and was exceedingly well received, creating an evidently sympathetic impression upon the good sized audience which applauded him heartily and demanded several encores.

## New York Banks' Glee Club

Under Bruno Huhn's very efficient and truly inspiring direction, the members of the New York Banks' Glee Club presented a delightful program at the April 8 concert in Carnegie Hall. The assisting artists were Mary Mellish, soprano, and Marie Roemack Rosanoff, cellist, and William J. Falk, and Dr. J. Christopher Marks, accompanist and organist respectively for the club.

To begin with, the male chorus sang Harker's *A Wet Sheet and a Flowing Sea*, and right from the start the fine balance of tone, excellent shading and fine attacks were noticeable. The large audience—the hall was full—applauded enthusiastically, as it did again after the next number, *The Sandman*, by Protheroe. Another sea song, *The Sailor's Return*, by Fletcher, followed, and in the second part of the program came Haydn's *Maiden Fair* and two groups comprising these: *Go in to Shout* (Negro Spiritual), arr. by Manney, and *Mighty Lak' a Rose*, by Nevin, and *Three Chanteys*, by Marshall Bartholomew. Of all the

offerings it would be difficult to decide which the audience liked best. The negro spiritual and Nevin's song probably met with the most favor, although Bartholomew's *Three Chanteys* found popularity and deserved it.

The feature of the concert, in reality, was the performance of Johannes Gelbke's *Jubilate Amen*, by the club, with Mary Mellish assisting. The fine results showed that lots of hard work had been put on this number especially, for never have the Banks' Glee Club sung better.

Mary Mellish started her bit of the program with an aria from *Bohème*, beautifully done. Later she contributed a group of three numbers, each an exquisite morsel: *The Soldier's Bride* (Rachmaninoff), *Wings of Night* (Watts), and *The Wind's in the South* (Scott). The audience liked her immensely and her interesting interpretations, so delightfully sung, created a fine impression.

Mrs. Rosanoff displayed her technical mastery of the cello in Boelmann's *Variations Symphoniques* (Mrs. Raymond Bauman at the piano) and also aroused warm enthusiasm with the group that followed: *Spanish serenade* (Glazounoff), *Intermezzo* (Granados) and *Elftanz* (Popper).

The whole concert was a tribute to Mr. Huhn, whose artistic sense of arrangement and fine leadership, have made these concerts so popular.

## APRIL 9

## Arthur Friedheim

Verily, this is the day of the young-old boy! De Pachmann, Cesar Thomson, Rosenthal, Siloti and now Friedheim, every one of them over sixty or over seventy, yet playing with the vigor of youth; see what music does for a man! Some such thoughts must have permeated the consciousness of many persons this season; also was it unusual to see gathered in the same room five Liszt pupils, this being the case when Arthur Friedheim gave his recital at Aeolian Hall, April 9; they were the recital giver, Rosenthal, Siloti, and the Americans, Lachmund and Riesberg. These were vastly interested, as well they might be, for their recollections were those of the last years of the master, Liszt.

Beginning with the *Balakireff Islamey*, a hodge-podge of difficulties, there followed a tremendously virile performance of that battle horse, the Liszt sonata in B minor, now nearly eighty years old; a work which, like brunettes or blonds, you either do or do not like. The battle scene, the nuns and monks, the pastorale, and the fugue—all was poured forth with extraordinary ease. Of a series of Chopin etudes and preludes, the fluency of the one in G major, the pathos in the E minor funeral prelude, the sureness and lightness of the Black Key study (with a triumphant left hand cross-over high D flat), the grandeur of the little known D minor prelude, and the splendid rapidity of the study in thirds, all this brought Pianist Friedheim rounds of applause; he added Weber's *Perpetuum Mobile*. There were crocuses, cowslips, daffodils, peonies and bluebells in the Pastorale, so little known, and the waltz illustrating Lenau's *Faust* sounded like an orchestral scherzo, so great was the tonal outpouring and contrast. The closing number was the very difficult Liszt fantasia on Don Juan, in which there was climax after climax.

Unwearied, playing with effortless ease, entirely controlled at 10:10 p. m., Friedheim began a supplementary recital of encores, including *Erl King*, a Paganini-Liszt study, Chopin *Impromptu* and the same Chopin study in thirds, previously heard, but this time in the Godowsky transcription. Boxes were occupied by leading pianists and other musical folk, and several were filled with the tastefully gowned dormitory students of the New York School of Music and Arts, where the pianist and Liszt player par excellence, Friedheim, is instructor.

## Oratorio Society: Beethoven's Missa Solemnis

The Oratorio Society of New York, directed by Albert Stoessel, gave Beethoven's *Missa Solemnis* on the evening of April 9, at Carnegie Hall, assisted by Olive Marshall, soprano; Helen Marsh, contralto; Judson House, tenor, and William Gustafson, bass. Taken as a whole it was an effective production of this great, though nearly impossible, work. Beethoven was at his best when he composed this mass, and at his best he always exhibited more interest in his own great thoughts than in the limits of the human voice. He seems to have been willing to restrain his technic within reason when writing for the instruments of the orchestra, but for the human voice he had little respect—or perhaps too much respect—and expected it to do all sorts of things which lie outside of its normal function.

This taken into consideration, Mr. Stoessel and his chorus, and all four of the soloists, did marvels. Miss Marshall sang with pleasing tone color and vivid expression, Mr. House accomplished the difficult tenor part with skill as well as grace and excellent tonal command, Miss Marsh lent color to the music with her lovely contralto, and Gustafson, noted basso from the Metropolitan Opera, gave evidence of his fine musicianship, his understanding of the style demanded by the Beethoven music, and a voice of extraordinary beauty and sonority. To be included among the soloists also is Gustav Tintol, who gave a skilled performance of the violin solo obligato.

Mr. Stoessel has his forces under good command and displays musicianly taste in the interpretation of the music. There were force and power where they were needed, with plenty of vigor and sonority, and delicate nuances in the quiet portions of the mass. The fugues were done with precision and spirit, and the extreme high notes which are the high spots as well as the hard spots of the work came out generally well and in tune.

A good production, of which all concerned should be proud!

## APRIL 10

## Percy Grainger

Percy Grainger's piano recital, in the Community Auditorium, Park Avenue and Thirty-fourth Street, attracted a large and enthusiastic audience. The distinguished artist

received an ovation upon his first appearance, the applause lasting several minutes. When quiet was restored he began his program with an unusually fine performance of the prelude and fugue in A minor, Bach-Liszt. Mr. Grainger has long enjoyed the reputation of being an outstanding interpreter of the works by the Leipzig Cantor. His playing of this master composition was marked with clarity and musicianship.

Next he played a group comprising *Clair De Lune*, Debussy, and three Chopin numbers—etude in C minor, op. 25, No. 12; prelude in A flat, op. 28, No. 17, and scherzo in B flat minor, op. 31. Debussy's number was made extraordinarily comprehensive and enchanting at the hands of this pianistic giant, and the three Chopin selections which followed were rendered with that brilliancy and poetry for which Mr. Grainger's work is well known. He played the *Ballade*, op. 24 (in the form of variations upon an old Norwegian melody), by Grieg, with equal finish and mastery as the preceding numbers.

As the closing group he gave his own arrangement of Brahms' *Cradle song*, as well as two settings of his own—*Shepherd's Hey* and *The Sussex Miners' Christmas carols*, and David Guion's brilliant setting of *Turkey in the Straw*. The applause following the rendition of each number was marked by its sincerity.

Despite the long and trying program, Mr. Grainger was obliged to give seven encores: *Juba Dance*, Dett; *Wedding Music*, Grieg; *Waltz in A flat*, Brahms, as well as his own *Sea Chanty*, *One More Day My John*, *Country Gardens*, *Irish Tune from County Derry*, and *Spoon River*. The audience was so charmed with Mr. Grainger's artistic work that at the close of program and the encores which followed, all showed reluctance to depart. The popular pianist was recalled many times.

## APRIL 11

## Elinor Graydon

Elinor Graydon, pianist, a New York girl who received her entire education here, proved the possibility of becoming an artist of satisfying attainment without "abroad." She is not as yet a mature artist, but that very fact adds to the charm of her performance, which is unspoiled, inspirational, full of buoyancy, and delightfully spirited as well as spiritual. It is fair to say that the people who went to hear her at Aeolian Hall on the evening of April 11 thoroughly enjoyed themselves. She is the sort of player who rather gives pleasure than calls forth the critical attitude, and that fact should assure her of success in time, as her name becomes known, and she obtains in the public mind a stabilized position in her particular niche and category. She played a program of well-worn works, the sort that have held the programs of the great artists for all these years because of their intrinsic merit, and while she added nothing new to any of them, she made the most of their opportunities for musicianly playing, and carefully—or possibly naturally—avoided display as well as distortion. Miss Graydon is on her way to artistic success and will be welcomed as a real addition to the ranks of concert performers.

## The Marmesins

A thoroughly interesting program was presented at Carnegie Hall on the evening of April 11, this being the first in a series of concerts given under the auspices of the American Association of Lovers of Music.

Paul Whiteman and his orchestra were the guest artists, and opened the program auspiciously with five or six skillfully rendered numbers.

Oscar Saenger then spoke briefly on the aims of the American Association of Lovers of Music and what it desires to do for the American artist. One of its important objects, he said, is to check the discrimination shown between foreign and American artists. There was much applause following his statement that, in his opinion, the American singer is the best in the world. It frequently happens, however, he said, that if two singers apply for an engagement, both equally talented, but one an American and the other with an "itzy" on the end of his name, the "itzy" will be favored simply because the American public demands foreign talent. Mr. Saenger enjoined his listeners that when they hear a good voice they should acclaim it, even if it is that of an American artist. He stated that the American Association of Lovers of Music proposes to establish cultural centers throughout the country and to give young artists an opportunity to make public appearances. This applies to all of the arts.


Mr. Saenger stated that "movies" frequently are given in the "Opera House" of the small town. What we want to have, he said, is a string of opera houses in which opera is given in English. Opera must be sung in our native language in order to popularize it so that the thousands of students who each year become ready to enter the profession can be given an opportunity to sing here in America.

Following Mr. Saenger's talk, the Marmesins gave a delightful program of dance music, and demonstrated conclusively that in this profession, too, America has some fine talents. The Marmesins' drama dances are drawn from many sources, including Japanese, Chinese, Egyptian and American. As there were some fifteen numbers on the program, space forbids a detailed report of the individual numbers. Suffice it to say that each characterization was a fine piece of artistry, and histrionic ability was in evidence throughout the performance. The three Marmesins are versatile artists, for their program called into play practically all of the emotions—gay, sad, whimsical, dramatic, satirical, etc.—and they were equal to the demands made upon them. Mrs. Marmein, a majestic looking woman, gave prologues to two of the numbers. The spoken word also was used in two of the dances. *Undine*, *Chinese Porcelains*, *The First Kill*, *Temptation*, and *King, Queen and Jack of Hearts* were but a few of the numbers which especially pleased the audience. The costumes for the entire performance were very beautiful. The music was furnished by a string quartet.

## Flora Negri

Flora Negri, soprano, made such a splendid impression several weeks ago, at her first New York recital, that a second and more interesting program was offered last Friday at Town Hall. She sang most interestingly and won much praise for her offerings.

Her last group comprised English numbers and included *Nocturne*, by Pearl Curran, and *Carita*, by Ruth Rapoport,



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a new Spanish number which has created unusual interest. These were followed by A Caravan from China, Uterhart; Memory, by Rudolph Ganz, and Minor and Major, by Charles Gilbert Spross.

## APRIL 13

### Robert Imandt

Robert Imandt, violinist, played a recital at Central Opera House on April 13, for the benefit of the Defense and Relief of Class War Prisoners, at a bazaar given by the National Defense Committee, New York Division. He played music by modern, classical and American composers, with the brilliant style and vivid color for which he is noted and the splendid technique which renders his playing so appealing. On the same program were Jewish Folk Songs, by Chaim Kottlansky, and an Armenian Dance, by Varya Stepanian.

### Efrem Zimbalist

Efrem Zimbalist did something very practical toward the promotion of interest in American music by selecting for the two principal numbers of his program at Carnegie hall on Sunday afternoon, April 13, John Powell's sonata for violin and piano and Ernest Schelling's concerto for violin, enlisting the services of the composers to play with him in both cases. For his second group he played arrangements of short numbers by Dittersdorf, Couperin, Rameau, and Haydn, and, to end with, there was a group of Grainger, Zimbalist, Kreisler and Sarasate. The Couperin Le Papi-lon, in an arrangement by Licherson which stays on the E string practically all the way through, was especially effective among these small numbers and the audience also particularly liked the two old favorites, Molly on the Shore, Grainger, and Liebeslied, Kreisler.

Mr. Powell's sonata, not a new work, sounded, however, fresh and vital. Needless to say it was expounded by the composer and Mr. Zimbalist so that not a thought of its significance was lost. The presto, with its negrotic sounding theme, is perhaps the most attractive part of the work. It is several years since the Schelling concerto was heard here, but it has lost none of its effectiveness with increasing age. It is the work of a thoroughly competent musician and is written most idiomatically for the solo instrument. Mr. Schelling himself gave more than an ample suggestion of the orchestral part in his reduction for the piano.

Mr. Zimbalist attracted one of the largest paid audiences of the year to Carnegie Hall, which was practically full. The audience was very much interested in what he played and the way he played it and manifested its enthusiasm with repeated outbursts of applause and demands for encores.

### New York Philharmonic

The Philharmonic Orchestra, Willem Mengelberg conducting, gave the first of two extra post-season concerts at the Metropolitan Opera House on Sunday afternoon, April 13. With the assistance of the chorus of the Schola Cantorum two works were performed—Bach's Cantata, Selig ist der Mann, and Beethoven's Choral Symphony. The cantata is one of the finest in the whole Bach list. In these works as nowhere else is one conscious of the extreme modernity of Bach. There are occasional harmonic progressions that might belong to the year 1924 instead of to two centuries earlier, and the freshness of the vocal line in the solo parts is as fascinating as it is astonishing. The soloists were Elisabeth Rethberg, soprano, and Fraser Gange, baritone, while the chorus was employed in the finale.

The performance of the Ninth Symphony was on the whole excellent, though one more rehearsal of chorus and orchestra together would have made things a little smoother in the final movement. It seemed as if Mr. Mengelberg had neglected his orchestra for the sake of the chorus and there was considerable roughness. The particular feature of the choral movement was the fact that the Society had engaged the best and most effective quartet of soloists that have been heard here in the Ninth for a long time. For once the solo parts came out, and all four of the artists—Merle Alcock and Richard Crooks were added to the two already named—knew how to sing loud without forcing or bellowing. For Mme. Rethberg, the heights of the part meant nothing, and Mr. Crooks, too, gave his solo in a stirring manner. Mr. Gange delivered the opening recitative impressively and Mme. Alcock sang what fell to her lot with thorough effectiveness.

The beautiful Spring afternoon seemed to have more attraction for New Yorkers than Beethoven. The house was scarcely two-thirds full.

### Rudolph Bocho

Rudolph Bocho, violinist, who has been heard in New York and on tour on numerous occasions, gave a recital in Aeolian Hall on Sunday afternoon before a fair sized but very demonstrative audience. He revealed in his performance technical brilliance as well as reliable intonation, while his tone at times was rather harsh and rough.

Mr. Bocho opened with Praeludium and Allegro, Pugnani-Kreisler, which was followed by Bruch's G minor concerto. Next came Ciacona (for violin alone), Bach, and as the closing group he played On Wings of Song, Mendelssohn-Achorn; Hungarian Dance No. 7, Brahms (which was re-demanded); Zapateado, Sarasate (this number was also repeated); Valse, op. 34, No. 2, Chopin, and Zsott's Valse Caprice. In addition to the long program, he was obliged to give added numbers after the close of the program.

A word of especial praise is due Josef Adler, the accompanist of the afternoon. Mr. Adler's work was outstanding. He was always in sympathy with the soloist, and his artistic work at the piano lent color to the various compositions performed.

### Gottlieb Ensemble Concert

The Gottlieb ensemble—consisting of Lynette Gottlieb, piano; Ida Berger-Gottlieb, soprano; Jacques L. Gottlieb,

violin; assisted by Albert Rosenthal, violoncello—gave a concert in Carnegie Chamber Music Hall on the evening of April 13.

The program opened with Beethoven's trio in E flat major, effectively and sympathetically played by Lynette Gottlieb, Jacques Gottlieb and Albert Rosenthal. These same three artists played, as the closing number, Eugenio di Pirani's trio, op. 48. Ida Berger-Gottlieb, who possesses a soprano voice of good quality, sang a group comprising Deh vieni non tardar, from Le Nozze di Figaro, Mozart; Fiocca La Neve, Cimara; Bergerette, Rech, and It Was the Time of Lilacs, Loepke, her work winning much approval. Lynette Gottlieb created an excellent impression with her artistic and highly finished performance of Rhapsodie in G minor, Brahms; La Danse D'Olaf, Pick-Mangiagalli, and three Chopin numbers—etude and two ballades. Sincere applause followed her playing. The audience was large and enthusiastic.

### The Little Symphony

The last of the Little Symphony concerts, under the direction of George Barrere, took place at the Henry Miller Theater, April 13, and doubtless the feature of the affair to everyone was the flutist's own amusing postlude, which he called A Symphony Digest, in which some forty quotations from leading symphonic and orchestral works heard in New York this season were included. It evoked shouts of laughter. A symphony for wind instruments by Gyrowetz in-

## NIAGARA FALLS

(Some Things I Did and Did Not Say)

BY GEORGETTE LEBLANC

Decidedly the Americans are a modest people—too modest.

They admit without a protest the limited judgment of foreigners who declare America ugly; but they boast of the glory of Niagara Falls, the work of irresponsible nature.

I arrived in Buffalo at ten o'clock in the morning and from the fifteenth story window of my hotel I cried out my admiration for the city—a charming city like an unfinished New York, but with a blue lake at the base of its mathematical lines. The reporters who came to interview me, seeing me so enthusiastic, said: "You must go to Niagara Falls—there you will see a real marvel."

So I let other things wait and went to visit the Falls.

We approached. The chauffeur, a very informed man, made speeches at each turn of the road, slowing down respectfully. . . . Finally a great white mist and the fresh sound of the water falling. . . . I looked—evidently I was looking too high (but am I not in America?) . . . The chauffeur stopped the car and I saw a beautiful horse-shoe formation—the falls half in ice crystals. Is that it? Perhaps if I get out of the car I will see to advantage. The sidewalks are banked high in snow and the chauffeur is obliged to lift us out to the railing. I look all about.

Oh, believe me, I behaved very well: I accomplished the sacred duty of the tourist: twice my kodak clicked. But my deception was visible, and when I found myself again in the arms of the chauffeur I could feel that he deposited me in the car without the slightest consideration. Evidently for him I was a great failure. But a little later I became, I am sure, a "crazy" person, when, seized with a sudden admiration I cried, "Stop! Stop!" before a huge building; under a blue sky an immense perspective of white colonnades, high, overpowering, Babylonian. "What a marvel of architecture! What is it? A temple? A church? A palace?"

"It's the Shredded Wheat Biscuit factory," replied the chauffeur gloomily.

Ah, there is the America that I adore and that I admire. And why does she, who can create giant marvels, prostrate herself before a water fall that is not "in proportion?"

I went back to my hotel more ravished than ever with the Americans, and thinking what a group of great business men might do if they decided in their turn to make a water fall. There you would have something worthy of the fabulous America! As for me, I admire Broadway, I am thrilled by the height of the Woolworth building, I adore New York!

Unfortunately these words fell upon the ears of a reporter who had declared, on entering, that he admired Niagara Falls and hated America.

"But why," I protested with ardor, "why don't you like America?"

With a laugh he answered, "Because I don't like the American girls, I prefer French girls!"

This gentleman then expanded upon the qualities of "certaines francaises aimables" whom he imagined to be representative of the French woman. Here naturally we were no more in agreement than upon the question of America and the Falls!

However, in spite of the fact that this monsieur was interested only in the question of "girls," and whether they are more easily attained here or in France, in spite of his evident hostility for America and the Americans, I took the pains to explain to him interestingly and seriously what it is that above all other things arouses the admiration of the artist.

The artist generally expends more emotion before the creations of man than before the phenomena of nature. The latter are more accessible to the bourgeois mind. The layman who understands nothing of the Mona Lisa will prostrate himself before Mont Blanc. He will admire sunsets daily and not go twice to visit the Musée du Louvre.

"In fact," I said to the reporter, "if I were in a country without beauty, without originality, I would have been overwhelmed with Niagara Falls. But in America I always have the impression that Nature does not do enough to compete with the energy and audacity of man."

The next morning in the newspaper I read: "Georgette Leblanc has the soul of a great artist (she says so herself) and consequently cannot admire Niagara Falls," etc., etc.

And this reporter, who did not in the least resemble the other reporters I have talked with in America—always vivacious, enthusiastic, and too intelligent to approach me as an authority on the demi-mondaine and kindred matters—this reporter took great pleasure in twisting into a personal dogma a conversation that expressed a special point of view and a renewed homage to a young race that I admire.

cluded prominent featuring of oboist Mathieu, and Curtis' Mexican Chant was interesting. Other numbers by French and Spanish composers made up the remainder of the program, which was heard by a large audience.

### Scriabin Memorial Concert

A Scriabin memorial concert was given at Aeolian Hall on Sunday evening, the eve of the ninth anniversary of the noted modern Russian composer's death. Katherine Ruth Heyman, pianist, offered a program entirely of his compositions, preceding which Sir Paul Dukes spoke on the composer's life and his works, ideas and theories. Sir Paul, before entering the British secret service, studied music in Russia and was personally acquainted with Scriabin, so his reminiscences were of genuine interest. He noted the composer's inclinations to theosophy and mysticism and their effect on his music.

Miss Heyman is an admirable pianist, with technical and admirable skill and artistic feeling. She interpreted the Scriabin works with sympathy and true knowledge of the music. It was a colorful, expressive and individual performance. She included two etudes from opus 8; the fourth sonata; preludes called Vague et Mystérieux, op. 67; Sauvage, op. 59; Lent, contemplatif op. 74; Flammes Sombres, op. 73; the eighth sonata, which she prefaced with explanatory remarks; preludes, op. 37, prelude, Luguore, op. 51; a scherzo and etude, op. 65.

### Delius Accepts Grainger's Invitation to Visit United States

In spite of delicate health, Frederick Delius, the great English composer (who is a great sufferer from nervous rheumatism) is planning to journey especially from Italy to America in order to hear two of his largest and most important works presented for the first time to American audiences under the baton of his friend and fellow composer, Percy Grainger, at Bridgeport, Conn., on April 28, and at Carnegie Hall, New York City, on April 30. In this connection Percy Grainger recently received the following letter from Delius:

January 23, 1924.

Villa Raggio, San Ambrogio, Rapallo, Italy.

Dear Percy:

We are sitting in the sunshine on the terrace of our villa overlooking the lovely bay of Rapallo and talking of you; and we were wondering whether ever any other composer had met with a colleague and friend like you, so devoted and interested in his friend's work, and understanding it through his own genius. I am awfully pleased that you have done the two-piano arrangement of The Song of the High Hills, and am most eager to hear it or see it. Your arrangement of my Dance Rhapsody is so wonderfully good; I am very keen, therefore, to hear the effect of this one.

It is simply splendid that you are really giving the two concerts with chorus and orchestra, and a finer consecration than this of April 30 (as the anniversary of the death of your dear mother) could not be imagined. We shall come, of course. It will be so charming to stay with you and hear all this music and hear you conducting again. We shall probably come straight from Italy and in time for the rehearsals. It is too good a thing to miss!

Ever your loving friend,

(Signed) FREDERICK DELIUS.

### Encores and Recalls for Ethelynde Smith

There were several encores and a great many recalls for Ethelynde Smith when she appeared in recital recently in St. Petersburg, Fla., under the auspices of the president of the Maine Tourist Society. A press report from St. Petersburg states that Cadman's Spring Song of the Robin Woman was "most interesting" and the children's songs "delightful." According to the same authority, "splendid technique and colorful phrasing were displayed in the French songs."

### Women's Orchestra at Bellevue-Stratford

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman conductor, gave a concert for the Philadelphia Music Club at the Bellevue-Stratford on the afternoon of March 25. A special program was arranged with the following club members as soloists: Helen Buchanan Hittner and Hilda Reiter, sopranos; Beatrice Eaton, contralto; Florence Hanele, violinist, and Marcella North, pianist.

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## VARIED OFFERINGS AT THE METROPOLITAN

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## MADAME BUTTERFLY, APRIL 7.

A large and enthusiastic audience attended the colorful performance of Madame Butterfly, given at the Metropolitan Opera House on the evening of April 7. Of special interest was the first appearance this season of Florence Easton in the title role. There was fervor and warmth to her singing and she gave a most sympathetic portrayal of the pathetic little Japanese girl. Of course there were rounds of applause following the famous Un bel di aria. The remainder of the cast was familiar, including Lauri-Volpi, Antonio Scotti, Marion Telva, Laura Robertson and Messrs. D'Angelo and Bada. Moranzoni conducted.

## CAVALLERIA RUSTICANA AND LE COQ D'OR, APRIL 9.

Cavalleria Rusticana and Le Coq d'Or delighted a large audience on Wednesday evening. Rosa Ponselle, who had finished her season with the company and but recently returned from a successful concert tour, was recalled to the fold to sing, in place of Florence Easton, the role of Santuzza. Miss Ponselle counts this among her best roles and she gave a fine performance. Her glorious voice brought out the beauties of the music and her acting was spirited and dramatic. She was applauded time and time again. Lauri-Volpe was also excellent as Turiddu, singing with a tonal clarity and richness that were convincing. Perini, Picco and Mattfeld were satisfactory in the other minor roles, while Moranzoni conducted the score with his customary skill.

The Rimsky-Korsakoff work was given by the same cast as before: Sabanieva, Didur, Telva, Diaz and Laura Robertson singing the principal roles. The pantomimists, headed by Galli, Kosloff, and Bonfiglio, added to the charm and enjoyment of the performance. Bamboschek conducted.

## DER FREISCHÜTZ, APRIL 10

Weber's opera has proven to be one of the big drawing cards of the season at the Metropolitan. The third performance of Der Freischütz drew hundreds of standees and one noticeable incident which marked the performance was that practically no one left the theater until the final curtain. There were certain changes in the cast over the other performances. George Meader sang the role of Max, and Thalia Sabanieva was the gay Aennchen, both of these artists accrediting themselves well. Mme. Rethberg sang superbly as Agathe, and Michael Bohnen gave another extraordinary performance of Casper. This was one of the finest interpretations vocally and histrionically heard during the season. The remainder of the large cast was the same as on former occasions.

## FAUST, APRIL 11 (AFTERNOON).

On Friday afternoon, a benefit performance of Faust, with Chaliapin back after a long tour, was given for the Free Milk Fund of the Mayor's Women's Committee, Mrs. William R. Hearst, chairman. The proceeds amounted to \$25,500. The house was packed from pit to dome and it

was a capital performance to which those present were treated. The great Russian basso was in fine form and repeated his magnificent impersonation of Mephistopheles, sharing largely in the applause of the afternoon. His associates were Frances Alda, a beautiful voiced Marguerite; Armand Tokatyan, who did some lovely singing as Faust; Grace Anthony, singing Siebel for the first time and to her credit, and Kathleen Howard as the nurse. De Luca scored as Valentine. Hasselmans conducted.

## TRAVIATA, APRIL 11.

Traviata held the boards on Friday evening, at the Metropolitan, with Lucrezia Bori in her appealing presentation of Violetta, singing and acting with a wistfulness that aroused deep sympathy, and ably seconded by Giacomo Lauri-Volpi as Alfredo. The young Italian tenor was in good voice and this is one of the most sympathetic roles which he presents. Danise was the Germont Sr., doing full justice to the favorite aria. All the smaller roles were in competent hands. Moranzoni conducted.

## CARMEN, APRIL 12 (AFTERNOON).

Carmen has been the favorite opera at the Metropolitan this season, the only work to equal it in number of performance being the ballet-pantomime opera, Le Coq d'Or, which will end the season with the magnificent total of nine appearances. Saturday afternoon there came the eighth and last Carmen of the season. Mme. Bourskaya was again the Carmen. Marie Sundelius, in a blond wig, looked very pretty and sang very prettily as Micaela. Marie Tiffany and Henriette Wakefield were the two ladies who played bridge with Carmen in the garden scene, and had difficulty—in common with all the other singers—in keeping up with the hot pace set by Louis Hasselmans, conductor, in the quintet. It seems to be the fashion, by the way, to take this faster and faster with every season. Martinelli as Don Jose was in splendid voice and sang and acted with an energy that give life to the part. Mardones as Escamillo was not at his vocal best. As usual, the ballet in the last act, arranged by Rosina Galli and danced by her in the leading role, was a distinctive feature of the performance.

## DIE MEISTERSINGER, APRIL 12.

The week ended with Die Meistersinger, presented with an excellent cast and directed by the skilled hand of Bodanzky. Delia Reinhardt was a fine voiced Eva and apparently got out of the role all that Wagner intended. Michael Bohnen, also in excellent form vocally, gave an outstanding portrayal of Hans Sachs. It was his first appearance in the role here, and it is praise for him that he measured up to the high standards set by three such excellent predecessors as Whitehill, Bender and Schorr. When he sings next season for a regular subscription night audience it will be reviewed at length here. Taucher was the Walthers; Telva, Magdalene; Schuetzendorf, Beckmesser; George

Meader, David. The others in the cast also sang their parts well, and the acting throughout was commendable.

## SUNDAY NIGHT CONCERT.

Jascha Heifetz was the visiting soloist at the Metropolitan on Sunday night, April 13, his selections being the Mendelssohn concerto in E minor, and a group of shorter pieces, including nocturne in E flat, Chopin; Cortège, Lili Boulanger; Stimmung in D minor, Achron, and Perpetuo Mobile, Riess. Mr. Heifetz was in fine form and played in his usual brilliant style, arousing the audience to great heights of enthusiasm.

Thalia Sabanieva, the Greek soprano, rendered the Un bel di aria, from Madame Butterfly, with beauty and clarity of tone, after which Friedrich Schorr delighted his listeners with the monologue from Die Meistersinger. Ellen Dalossy and Marion Telva contributed the duet from Stabat Mater (Rossini), being the most successful in its rendition, and Marcella Roeseler sang a group of Strauss songs, revealing her lovely voice to marked advantage. The orchestra, under Bamboschek, played the Saul overture, Bazzini; Poème de l'Extase, Scriabin, and L'Automne from The Ballet of the Seasons, Glazounoff.

## Palestrina's Four Hundredth Birthday

[The MUSICAL COURIER is glad to give space to the following communication from the Royal Academy of Saint Cecilia, Rome. The Academy is preparing to commemorate in a fitting way the four hundredth anniversary of the birth of the most famous of its founders, Palestrina, which occurs next year, 1925, the exact date being unknown.—The Editor.]

R. Accademia Di Santa Cecilia  
Anno dalla fondazione CCCXL  
Rome, February 2, 1924.

The Royal Academy of Santa Cecilia has decided to solemnly celebrate, during the first six months of 1925, the fourth century of the birth of that greatest of all musicians, Giovanni Pierluigi da Palestrina, one of its glorious founders (1584).

The Academy has obtained the support of His Excellency the Minister of Public Instruction, and has constituted an Honorary and Executive Committee.

In the program of the festivities, besides special performances of Palestrinian music, there will be an iconographical and bibliographical exhibition, and the publication of a volume of studies and memories.

The Royal Academy will gratefully accept the cooperation of institutes of art and culture, also of single students and lovers of art, of all countries, who desire to contribute to the happy and complete success of the festivities:

(a) By sending, to be held in deposit, originals or photographic copies of paintings, engravings, drawings, documents and autographs, musical editions of any date (excepting those already in possession of the S. Cecilia Library)\* regarding Pierluigi; personalities with whom he came in contact; musicians of the Roman school, his contemporaries; the topography of Rome in the XVI century (Esquiline, Lateran, Borgo, Ponte.) Special guarantees shall be established for the conservation and safety of the relics on exhibition.

(b) Collaboration in the volume of memories, which will comprise: (1) original and unpublished critical studies of Pierluigi's works; (2) Historical illustrations of unpublished documents regarding a certain period, or circumstances referring to the private and artistic life of the musician, or those in close connection with him.

The publication of these works must be approved by the Executive Committee, which consists of the academicians Maestri Alaleona, Cametti, Mantica, Molinari, Montefiore. Manuscripts must be sent to the official Secretary of the Royal Academy of Santa Cecilia (Via Vittoria, 6, Roma) not later than September 30, 1924.

## THE PRESIDENCY.

(\*) The list of the editions owned by the Santa Cecilia Library can be had by applying directly to the Library (Via de' Greci, 18, Roma).



Century photo

## DR. WILLIAM C. CARL AND HIS MOTET CHOIR.

Dr. William C. Carl, organist and director of the First Presbyterian Church, New York, has been giving a series of special musical services, the latest of which was a performance of the St. Matthew Passion by Bach last Sunday evening, April 12. The photograph shows Dr. Carl with his Motet Choir, the regular soloists being Edith Gaile, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield, bass.



## DETROIT WELCOMES BRUNO WALTER AS SYMPHONY GUEST CONDUCTOR

### Sunday Afternoon Concerts Also Prove Popular

Detroit, Mich., April 7.—A warm welcome was accorded Bruno Walter, who appeared as guest conductor for the first of the twelfth pair of subscription concerts given by the Detroit Symphony Orchestra at Orchestra Hall, Thursday evening, March 20. He conducted the Mahler First with meticulous, loving care. The prelude to Lohengrin, Strauss's Til Eulenspiegel and the other numbers on the program were read in the same satisfying manner. He was recalled innumerable times. The program was repeated Friday evening, March 21.

For the thirteenth pair of concerts, April 3 and 4, Clara Clemens was the soloist, singing Wagner's Gerechter Gott from Rienzi, Omnipotence by Schubert, Thou Art My Glorious Queen, Brahms (orchestrated by Victor Kolar) and Serenade by Strauss. Mme. Clemens sings always with intellectual understanding of the composer's intent. She was welcomed warmly and received many beautiful floral gifts. The high light of the program was the giving for the first time in Detroit of Richard Strauss' Thus Spake Zarathustra. It evoked much enthusiasm not only for the masterly work of Mr. Gabilowitsch but also for the orchestra that so brilliantly surmounted the difficulties of the score. The program opened with the concerto in A minor for string orchestra by Vivaldi and closed with Little Suite by Andraea.

### SUNDAY AFTERNOON CONCERTS.

For the popular concert given by the Detroit Symphony Orchestra, Sunday afternoon, March 16, at Orchestra Hall, Victor Kolar chose a program beginning with the overture to Der Freischütz, Weber, followed by the ballet suite from L'Oiseau de Feu, Stravinsky; Valse Triste, Sibelius; Omphale's Spinning Wheel, Saint-Saëns, and the overture to Rienzi, Wagner. Albert Harzer, flutist of the orchestra, was the soloist.

The concert of March 23 was devoted to a request program and attracted an audience that filled available standing room. The numbers were prelude to Die Meistersinger; symphony in B minor, Schubert; Ave Maria, Bach-Gounod; The Sorcerer's Apprentice, Dukas; overture to La Gazza Ladra, Pissini; Largo, Handel; Dance of the Hours, Ponchielli; The Young Prince and Princess, from Scheherazade, by Rimsky-Korsakoff, and Elgar's Pomp and Circumstance. Mr. Kolar conducted brilliantly and as the program was presumably the choice of the audience present it was received with marked approval.

Sunday, March 6, there was an American program with MacDowell's Indian Suite, Herbert's Forget-me-not and Air de Ballet-Pan Americana, Adventures in a Perambulator, by Carpenter, Pastorale, by Kolar, and Stars and Stripes Forever, by Sousa. Mr. Kolar received an ovation after his number and the Sousa march aroused the audience tremendously. Frank Wrigley at the organ aided materially in the rendition of the program.

Though the Sunday afternoon concerts were supposed to close with the request program, the management decided to present four extra concerts. The first of these was given March 30 and was devoted to Bohemian music: symphony from the New World, Dvorak; Slovakian suite, Novak; From Bohemian Fields and Meadows, Smetana, and two Slavic dances, Dvorak. J. M. S.

### Bartholomew Gets Inspiration from Russia

Marshall Bartholomew made an address on April 7 at the Seymour School of Musical Re-Education, of which he is one of the directors, his subject being Russian Experiences. He told of how, during the war, he was sent to Russian prison camps for the purpose of doing whatever was in his power to improve the lot of the prisoners. It never occurred to him, he says, that he would get inspiration there for his subsequent work at home, but, as a matter of fact, it changed his whole career. He discovered, in those dreadful prisons, where war prisoners were crowded like cattle in a pen and had to endure untold misery, that music was the one thing that could bring them mental relief. He tells of the frequent suicides, and how the suicides ceased entirely after music was brought into the camp. He tells of how the prisoners fashioned their own instruments, and played music from memory, whatever they could remember, for they had no means of obtaining a single note of printed music.

And he says that when he got away from there and came back to America he knew that music, for him, was something far more than mere concert giving. It was something, he says, that seemed to him a constant public need. He drifted quite naturally into community song leadership and quite as naturally into association with the Seymour School, when he found that the aim of the school was not to bring more music to the select few but to the many. He drifted in the same way into his position at Yale University, where he is in charge of student musical activities.

Since experiencing the wonders which music worked in the prison camps, Bartholomew realized that his niche in life was among those who believe in music for everybody, not as listeners to the great artists, but as makers of it in their way, however small that way may be. It is a thing that most people believe, but there are few—too few—who give their time to the promotion of this ideal as does Mr. Bartholomew. P.

### A. Russ Patterson Pupils Active

Clarabel Novohohn, young soprano, is winning laurels in church and concert work. Among her latest bookings was a special concert in White Sulphur Springs, W. Va., and extra services at the Calvary Methodist Church, New York.

Sophia Robinson, mezzo soprano, will sing at a joint recital at the Hotel McAlpin on April 19 and for the Boys' Fraternity Club of Mt. Vernon on May 10. Eugene Frey, bass, and soloist at Calvary M. E. Church of New York, sang The Crucifixion at two services—All Angels Church, New York, on Sunday afternoon, April 13, and again at Hudson, N. Y., in the evening.

Janet Watts, soprano, who made a successful debut as Marguerite in Faust with the Cleveland Civic Opera Company, again appeared in April with the Fortnightly Club in the same city with success.

Edwin Beckman, tenor, will assist at the Brick Church, New York, on Good Friday services and at the Calvary

Methodist Church on Easter Sunday. He is the regular soloist at St. Paul's Lutheran Church of Brooklyn.

May Paulson, contralto, and Oscar Anderson, baritone, have been engaged for special services at both Salem Church and St. Paul's Lutheran Church, Brooklyn, for Palm and Easter Sundays.

Kathreen Graves, soprano, sang for the Woman's Club of Westfield, N. J., on March 26.

### Gentle's Carmen "Unsurpassed"

Following her appearance as Carmen with the San Carlo Opera Company during the Chicago engagement, Glenn Dillard Gunn, the well known critic, under the heading of "Alice Gentle Called Unsurpassed Carmen," reviewed her performance as follows:

"Alice Gentle is the greatest Carmen since Calve. That is the good news about the last performance of the San Carlo



ALICE GENTLE

Opera Company. It would have been reported in these columns several months ago had it been my good fortune to hear her when she appeared here as 'guest' of the Civic Opera.

"Why this great artist, who has the voice of a second Schumann-Heink, is not a permanent member of the Chicago or the Metropolitan opera is a mystery. Perhaps her nationality is against her. But an artist who can sing Carmen, Tosca and Amneris within the week and can make each interpretation significant will not have to sing long in the provinces, even though she is an American.

"It was a rather rough and turbulent ensemble that surrounded her last night and in it her art shone like a jewel. It is a pleasure to imagine how its luster might have been augmented if set forth by the forces of the Civic Opera and the magic baton of Polacco.

"But though the performance was noisy and rough, though the artists sang in several languages, the audience responded with an enthusiasm such as only Raisa and Marshall have been able to evoke in the season of the Civic Opera. There was so much whole-souled earnestness, so much willingness of spirit, that even the mediocre singing of the rest of the cast was forgiven."

### Sibley-Reifsnnyder Recital

Two of Philadelphia's popular young vocal artists, Agnes Reifsnnyder and Marguerite Sibley, were heard with great pleasure in a joint recital given in the Foyer of the Academy of Music, April 8.

Three duets by Georg Henschel, sung without pause, opened the program. Each of the artists appeared in two groups of solos. Miss Sibley's comprised numbers by Donizetti, Chadwick, Spross, MacDowell, Clough-Leigher, Dauty, two eighteenth century berceuses and Schubert's thrilling Erlkönig. Among Miss Reifsnnyder's offerings were songs by Marcello, Paisiello, Schumann, Tosti, Deis, Hageman, Sibella, and The Daffodils by Ellis Clark Hamann, who was the accompanist of the evening. Mr. Hamann's accompanying has long stood for the best, and again proved to be such.

Two duets by Von Fielitz appeared in the middle of the program, while Hadley's A Ballade of June Roses brought to a close a delightful recital.

Miss Reifsnnyder's rich, contralto voice was used with keen intelligence, satisfactorily coupled with sound musicianship. Miss Sibley's wide range and power were combined with a delicacy of interpretation, which proved delightful.

The spontaneous applause and profusion of flowers were sufficient evidence of the opinion of the large audience.

### Newark Festival to Celebrate Tenth Anniversary Year

The Newark Music Festival will celebrate its tenth anniversary year in the Armory, Newark, N. J., on the evenings of May 5, 6 and 7. C. Mortimer Wiske, in addition to being director of the entire festival, is conductor as well. As usual, he has arranged most interesting programs for

the three concerts and also has secured an unusually fine group of soloists. These include Rosa Ponselle, Marina Campanari, Feodor Chaliapin, Giovanni Martinelli, Efrem Zimbalist, Mischa Levitzki and Jean Gerardy. Of course there will be a large chorus and orchestra under the direction of Mr. Wiske. The officers of the Newark Festival Association include Spaulding Frazer, president; Louis Bamberger, vice-president; C. W. Feigenbaum, vice-president; G. Wisner Thorne, treasurer, and George A. Kuhn, secretary. The Executive Committee consists of G. Wisner Thorne, Louis Bamberger and Charles Grant Shaffer, and the directors are Wallace M. Scudder, Austen Colgate, Charles L. Farrell, Forrest F. Dryden, Wilbur S. Johnson, Nicholas J. Tynan, Carl Merz, Emil Hartwig, Benjamin F. Whitehead, William Scheerer, Peter Campbell and C. E. Cameron.

Although Mrs. Wiske's name does not appear on the prospectus as an active member of the Association, much of the responsibility has fallen on her this year, owing to the fact that Mr. Wiske is conducting the Philadelphia Festival this spring. She deserves great credit for the admirable manner in which she is handling the work. As already stated, the Newark Festival dates are May 5, 6 and 7. The Philadelphia Festival will immediately precede it, the dates being May 1, 2 and 3, when Mr. Wiske will conduct a large chorus and have as his soloists Rosa Ponselle, Emmy Kruger, Olga Samaroff, Kathryn Meisle, Nina Morgana, Giovanni Martinelli and Paul Althouse.

### Dohnanyi Works Featured at Reception

A recital of compositions by Dohnanyi, preceding a reception tendered Mr. and Mrs. Dohnanyi by the director and faculty of the Granberry Piano School, in the rooms of the school, Carnegie Hall, was given on the afternoon of April 12. Mr. Dohnanyi played a group of his own compositions and took part also in the rendition of his piano quintet, No. 2, assisted by the Lenox String Quartet (Sandor Hartati, Wolfe Wolfinsohn, Nicholas Moldavan and Emeran Steeber). His sonata in C sharp minor for violin and piano was played by Margrethe Somme and Paul Strassevitch, and his piano rhapsodie in C major, op. 11, was rendered by Charlotte Rado. At the opening of the program an address was made by George Folsom Granberry. There was a large gathering of distinguished musicians present to welcome the noted composer and to enjoy this rendition of his works.

### Another Interesting Ludlow Program

Godfrey Ludlow, the young Irish-Australian violinist, who made so successful a debut at Aeolian Hall last month, will give a second recital there on the afternoon of April 22. His first program was notable for its unhackneyed character and this is no less true of his second one, the principal feature of which will be the Ippolitoff-Ivanoff sonata, never played here before. He will also, by request, repeat John Ireland's sonata, which made such an impression at his first recital. Another feature of that recital was a group of pieces with organ. He will include another similar group, with the familiar Bach aria and three numbers quite unknown here, Prayer by Garrett, Lament by Davis and Andantion, in manuscript, transcribed from an old time anonymous tune. To conclude with, there will be the usual light pieces, including some new to New York, such as Will o' the Wisp by Reeve, and Hamilton Harty's arrangement of Allegro Giocosa, Handel.

### Mr. and Mrs. R. E. Johnston Entertain John Charles Thomas and Bride

Mr. and Mrs. R. E. Johnston gave a small dinner at their home, 505 West End Avenue, on Saturday evening, April 12, in honor of John Charles Thomas and his bride who was Dorothy Kaehler of Beverly Farms, Mass., and Palm Beach, Fla. Among those present were Mr. and Mrs. Beniamino Gigli, Marguerite D'Alvarez, Lulu G. Breid, Edward Lankow and William Janaschek.

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New York Times (Feb. 16)  
Flora Adler showed her mastery and execution in a number of pieces especially suited to the instrument, securing effective gradations of tone coloring, and was warmly applauded by the audience.

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Photo © Mishkin, N. Y.

# GIGLI

## WORLD'S GR

All the world knows how  
Opera, became New York  
tenors in his first season  
his concert appearances  
position throughout the U

### CLEVELAND

Wilson G. Smith in the Cleveland Press

"After all, the great musical public recognizes a pre-eminent artist when it hears him. Music critics don't have to inform it of the fact, it is too self-evident. The public may at times be deluded by press agent propaganda, but in the ultimate, artistic virtue asserts itself, and when the artistic commodity is delivered the public takes cognizance of the fact, and the wheat is soon separated from the chaff. And all this to the betterment of art and artists. Discrimination gets in its work and becomes the adjudicator.

"It was for this reason the Public Auditorium was almost filled with an enthusiastic and ovation-minded audience to hear Gigli, Metropolitan tenor, and, to my thinking, the most finished of the several tenors Italy, the land of song, has sent us. The smooth and mellow quality of this voice, and his perfect artistry, make his singing a constant delight.

"To mention his artistic accomplishments compels one to enumerate all the essentials of a perfect vocal art. Breath control that has absolute command of phrasing, tone production, diction and emotional repression that interprets the diverse moods of vocal utterance, and all with such perfect poise and ease that one is almost lost in admiration of his art.

"In dramatic and passionate expression he never transcends the limits of opulence of tone. There is no ranting in his moments of passionate delivery. All is subordinated to artistic expression of whatever of passion is involved. And the crowning feature of his art is in his command of repressed emotionalism. He can make his tones throb and pulsate with temperament without tearing emotion to tatters.

"What he sung on this occasion hardly matters, it was all done with such consummate art that specific details are unnecessary, all he sung was the epitome of vocal art. Operatic excerpts and songs were simply samples of his perfection. That the audience was wild in its approval was a necessary corollary, and the demand for encores was insistent and never ending.

"His unsophisticated manner—almost boyish in response to perpetual recalls, caught the audience and showed the nonegotistic character of the man. After all, true eminence is unassuming and deferential, and with Gigli it is a natural asset. There is no posing about Gigli; it is unnecessary, for his artistry makes it so. That he has become a popular favorite is only another indication that the public recognizes genuine art when it hears it so perfectly demonstrated. It requires no bulging brow or lofty dome to appreciate art when it makes the heart appeal. And Gigli has that happy and artistic faculty."

### Archie Bell in the Cleveland News

"Beniamino Gigli, Metropolitan tenor, made a big hit with a big Cleveland audience at Public Hall Sunday night. Yes, even bigger than big. The crowd found him entirely to its fancy and let him know it. Such applause seems to be heard only when Italian hands come together and there was a grand turnout of Beniamino's countrymen for the third Bernardi concert of the season.

"Gigli, always the possessor of a robust tenor voice that entitled him to attention, is developing rapidly into an all-around artist. Concert singing is not his metier, perhaps, in fact he admits as much and prefers the opera, limiting his concert appearances to ten in a season; but his rendition of songs and the artistry with which he now presents them, indicates progress in the direction of the recital. No longer is he merely the singer of florid arias, the magician with the high B flat and top C."

### "—It was Gigli's evening"

"Here is the kind of voice that is known as 'God-given.' Gigli sings in a straightforward, effortless way and has perfect control of all the vocal tricks known to the concert stage. He is equally at home in every mood and sings with dramatic fervor. His mezzo voice and pianissimo effects are seemingly perfect and his breath control little short of amazing.

"... it was Gigli's evening. The tenor won his audience the moment he stepped on the stage with his infectious good spirits and mischievous air. The audience liked the jaunty little singer at once and laughed and grew serious with him, alternately, showering him with applause at the close of each number."—Cleveland Times.

### DETROIT

"VOCAL ENDOWMENTS DIRECT FROM ON HIGH."

"Beniamino Gigli is a very great tenor. . . . And Monday evening Detroit heard him with a perfect pitch of enthusiasm and added its voice to the chorus of praise.

"Gigli has an immense amount of power, capable of filling the ultimate nooks and crannies of the cavernous Arena, with a respectable volume of sound to spare. He has also a perfectly disciplined singing machine in his throat which is a greater asset than mere ability to make a noise. Plenty of tenors—especially Italian ones—are able to emit vast amounts of sound. But Gigli is no mere bel-lows on legs; he handles his voice as a great violinist employs his instrument, with commanding intelligence that can produce a gentle, flexible, lyric tone as well as a fog-horn blast. And he is a pleasant, jolly chap who bounces out on the platform, instead of taking a grave and impressive entrance, and is quite capable of making funny grimaces at the audience and thereby winning its collective heart. A good showman is Gigli, who well

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# GIGLI

## LATEST TENOR

Gigli, at the Metropolitan  
 's prime favorite among  
 These pages show that  
 won for him the same  
 ited States.

understands the curious science of crowd-psychology; and a great artist and with vocal endowments direct from On High."—*R. J. McLaughlin.*

"Gigli is one of the leading tenors at the Metropolitan opera house, and by many said to be Caruso's real successor. Wherever he may be placed by critics or public, the fact is that he has a voice of beautiful quality, true in pitch and of clear sweetness, while his use of it is skillful and he achieves artistic results. He colors his tones deftly so that the effect is delicate whether the song be one of sentiment or a robust aria.

"Throughout the program Mr. Gigli was generous with his voice and many-sided art and gave an evening of unalloyed enjoyment. His first appearance in Detroit was an altogether happy one and immediately he placed himself on a footing with local music lovers that assures him a great return welcome as soon and as often as he cares to come."—*Ella H. McCormick.*

"Gigli in his first concert here had a magnificent success. From now on there will not be any musical season in Detroit in which he will fail to have a place. Without doubt he has one of the finest, most beautiful voices in the world and a perfect knowledge of interpretation, as well as the most sympathetic personality."—*Translated from La Voce del Popolo, Detroit.*

### BUFFALO

"Mr. Gigli's voice is a golden tenor of that warmth, typically Italian, and of a purity and freshness which make his every tone a delight. Like so many operatic artists, he is at his best in operatic airs, and it was in that he gave of his fullest powers last night. But there was vocal loveliness, admirable finish, sincerity and charm in all his songs, and his admiring listeners gave approval without reservation."—*Buffalo Evening News.*

### "A RED-LETTER EVENT."

"The first appearance in Buffalo of Beniamino Gigli, leading tenor of the Metropolitan Opera Company, marked a red-letter event in this season's musical history.

"Mr. Gigli has a voice that is of luscious sweetness and crystalline beauty in its ringing top-notes. There is also a very human quality in it that suggests Caruso and while perhaps it may not be of such organlike timbre, for sheer lyric loveliness it is unsurpassed by any tenor of today.

"... he sang the taxing Meyerbeer music with consummate vocal craftsmanship, and a dramatic intensity, kept well in reserve until the final moments, that evoked great acclaims and repeated recalls.

"... the magic and beauty of his art made each number a memorable performance."—*Buffalo Courier.*

### MEMPHIS

"Mr. Gigli's magnificent singing really needs no comment. To hear is to understand and to know that one is in the presence of a great artist. Last year one felt that such a voice was incomparably beautiful; yet after hearing last night's performance, one felt that the richness and power was deepened, the finesse of more delicate polish, the subtlety of loveliness more exquisite than before.

"... We could have heard encores ad infinitum, through today and tomorrow and the next day, to the nth; so lasting and so eternally beautiful is a living and sublime art."—*The Commercial Appeal.*

"He easily is one of the most attractive concertists, from every angle, who has ever graced a local stage, and one can but wish that he will be a perennial visitor.

"Gigli's singing is so exquisite and unusual that words are mere sounds in attempting to tell about it. His art is of the supreme type, without any of those frills and features that make only for showiness and appeal to those who regard only the spec-

"The most finished of the several tenors Italy has sent us."—*Wilson G. Smith.*

"For sheer lyric loveliness it (Gigli's voice) is unsurpassed by any tenor of today." — *Buffalo Courier.*

"That he has become a popular favorite is only another indication that the public recognizes genuine art when it hears it so perfectly demonstrated."—*Archie Bell.*

tacular and bigness as the acme of perfection. He sings as easily as one breathes and is one of the world's finest exponents of bel canto, yet can rise to dramatic heights and bigness of tone with a facility and skill which bespeak one whose talents have received the most careful and intelligent training. No feature of his singing makes finer appeal than in his use of pianissimo, and this he did in several of his numbers last evening. His diction is superb and his phrasing without flaw, while he has a sweetness and clarity of tone which is rare."—*The News (Memphis).*

### FORT WAYNE, IND.

"With apologies to Edna Ferber, this review of the concert given by Beniamino Gigli, Metropolitan Opera Company tenor, last night in the Palace Theater as the final number of the artist series sponsored by the Morning Musical Society, might be labeled 'Personality Plus,' as the expression would accurately describe Mr. Gigli, who besides displaying a glorious voice, fairly radiates personality. He won his audience the moment he stepped on the stage and with a personal charm and a highly developed sense of the dramatic in song carried his hearers through all the emotions of human capability, despite the fact that the words of his music, for the most part, were in a foreign tongue."—*Journal-Gazette.*

### ITHACA

#### "FINEST VOICE HEARD IN YEARS."

"Beniamino Gigli and the finest tenor voice heard in this city in many years made the University Concert in Bailey Hall last evening a notable event. The Italian tenor has tremendous volume, perfect control, an unusual range and great sweetness of tone, and he sings the familiar arias from Italian opera with ease and charm. It would be difficult to select the best of M. Gigli's program for there were no weak spots."—*Ithaca Journal-News.*

MENT: R. E. JOHNSTON  
 New York City

HARDMAN PIANO



# MUSICAL COURIER

Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

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NEW YORK APRIL 17, 1924 No. 2297

Many artists who make Publicity their only idol are devoured in the end by that false god.

The operatic costuming of Salome seems to prove that she was the original bobbed-hair young lady.

The only wonder about Mary Garden's recent application for American citizenship is that she didn't do it long ago.

The National Conservatory bill came up again recently at Washington. One fears that it is a bill which our Government seems disinclined to pass.

The members of the American Bayreuth Committee call attention to the fact that their activity is confined merely to the administration of the fund for the restoration of the Festival recently collected here through the efforts of Siegfried Wagner and others; with the actual Festival itself, planned for the coming summer, it has nothing to do.

All hail to those great and honored octogenarians, Prof. Hugo Heermann, the violinist, and Prof. Xaver Scharwenka, the pianist and composer, who recently celebrated their eightieth birthday. Both these famous musicians, now living in Germany, are practising their profession actively, and the MUSICAL COURIER joins with the rest of the musical world in wishing them good health and prosperity for many more years to come.

The Chicago Civic Opera is planning to include an American opera in its repertory next year, Henry Hadley's Bianca. This work was the winner of a prize offered several years ago by William Wade Hinshaw and was produced by him with his Society of American Singers at the Park Theater, New York, on October 18, 1918, with Maggie Teyte in the title role. It is a one-act work of opera comique character.

It must have been with feelings of justifiable pride that George Eastman sat in the center box at Carnegie Hall Monday evening of last week and listened to his young orchestra, the Rochester Philharmonic, give its first New York concert. It was a concert that showed how far the organization has progressed in the first year of its existence. Everything was well played; the performance of the London Symphony was, in fact, worthy of a much older and longer trained orchestra. The material is first class. The progress already made in this short time in welding the men together into a perfect and balanced ensemble is notable. Another thing that is

also notable is that nearly forty per cent. of the members of the orchestra have Anglo-Saxon names, which would indicate that they are Americans of more than one generation. Is there any other orchestra in the States that can equal that?

William Wade Hinshaw, originator of "Radio Songs," which were described in his article in last week's MUSICAL COURIER, will hold the next one on the evening of May 3. He will broadcast through WJZ, and the more that listen in and join in, even though they cannot hear each other, the happier Mr. Hinshaw will be.

Two weeks ago the story of Mary Garden's engagement for The Miracle was chronicled, and last week the ingenious prima donna made all the newspapers by going down to the Federal Building and saying right out that she wanted to become an American citizen—age, 47; weight, 129; complexion, fair; eyes, blue; hair, dark red and bobbed—all on her own admission. One real, honest-to-goodness, news story a week is a good record for any prima donna.

Walter Damrosch has formed a Society of American Symphonic Conductors, and of course the first hope that arises in the breasts of concert goers is that the new organization will do away with conditions that bring about a duplication of programs. New York had the experience a few weeks ago of hearing Damrosch perform Stravinsky's Song of the Nightingale one afternoon while Mengelberg conducted it that same evening in the same hall, both leaders repeating the performance the following day. Such a situation is not normal and smacks somewhat of a direct rivalry that should not be injected into the symphonic life of a city.

Over forty thousand people attended the orchestral and choral concerts which constituted San Francisco's great Spring Festival just terminated. With Alfred Hertz at the head of his symphony orchestra, a huge chorus specially trained for the occasion, and a group of internationally famed soloists, such a feat of music was offered as is the rare privilege of any city anywhere, either in America or Europe. San Francisco is to be congratulated upon having a man like Alfred Hertz to plan and carry out musical endeavor on this great scale, and this will no doubt be the forerunner of many similar undertakings.

Still another is to venture into the traveling grand opera field, no less a personality this time than Geraldine Farrar, who will head her own company next season in a countrywide tour, presenting only Carmen, a role that brought her one of her greatest successes. Miss Farrar, whatever her vocal shortcomings, is a vivid, interesting artist, who holds the stage from the moment of her entrance, in whatever role she appears. The expenses of a traveling operatic company are extremely high in this country. A number of impresarios have tried the experiment in giving high class, high priced opera on the road, only to come to financial grief. One wishes Miss Farrar the best of luck. She has already won for herself an artistic success in the role and it is to be hoped that she will be no less successful with it financially. At least she will have little competition in the field, for Manager Hurok's plan to take Chaliapin out with a small company in scenes from his principal roles has been abandoned on account of the impossibility of finding time for a tour because of his long engagements with both the Chicago and Metropolitan opera companies for next season.

Ernest Schelling and the Philharmonic Orchestra finished the first series of children's concerts that the society has ever given on Monday afternoon of last week. Mr. Schelling's entertaining talks, with their lantern slides and the illustrative music played by the reduced orchestra, have made a great hit with the children, who were also especially interested in the demonstration of the possibilities of the various instruments of the orchestra that has been a feature of every program. The feature of the closing program was a remarkable concerto for seven or eight drums of various sizes and shapes, together with numerous other percussion instruments, an astonishing composition by some obscure person named Schreiner. Prizes were awarded to a number of school youngsters who had written and submitted the best articles on musical questions suggested in each of the programs. These concerts have been such a success that a series is already announced for next year, which will be known as the Junior Philharmonic Concerts. This series represents the most practical way of developing in the youngsters a love for the best music. The city owes a distinct debt of gratitude to Mrs. E. H. Harriman, who makes the concerts possible.

## A FIVE-FOOT BOOKSHELF

This popular five-foot bookshelf idea, which was started (was it not?) by President Eliot of Harvard, has now been adopted by the National Music Week Committee as a good plan to bring people's minds into tune with the music idea and to create inspiration and enthusiasm. It should be successful in attaining these ends. True, the five-foot shelf has become only a two-foot shelf, but perhaps that is felt to be the limit of the average person's patience—and probably is. During Music Week, May 4-10, these books will be displayed and listed in book stores and libraries all over the country.

The books were selected by the practical means of applying to a number of prominent musicians for their opinions, and it will not be without interest to note a few of their replies, at least in part—for the entire list is far too extended to print in full. A comparison of the books mentioned by various musicians of various tastes furnishes much food for thought. For instance, Margaret Anderson gives: *How to Listen to Music*, Krehbiel; *How to Listen to an Orchestra*, Patterson; *Stories of Great National Songs*, Smith; *Music and Musicians*, Lavignac; *The Lure of Music*, Downes; *Descriptive Analysis of Piano Works*, Perry; *Stories of Standard Teaching Pieces*, Perry; *The Story of Symphony*, Lee; *Chapters of Opera*, Krehbiel; *Famous Composers*, Dole; *Study of the History of Music*, Dickinson; *What Is Good Music*, Henderson.

Bodanzky, on the other hand, offers real meat: *Thayer's Life of Beethoven*, Spitta's *Bach*, *Jahn's Mozart*, *Chrysander's Handel*, *Hense's Mendelssohn*, *Dr. Riemann's Lexicon*, and *Schindler's Beethoven*. (Mr. Bodanzky does not know America and Americans—but it would be well for America and Americans to get to know Bodanzky and listen to his advice.)

Charles N. Boyd, except that he recommends *Grove's Dictionary*, has our true measure. He suggests *Gehrken's Fundamentals*, *Mason's Orchestra*, and *Child's Guide to Music*, *Parry's Evolution*, *Hamilton's Appreciation*, *Listener's Guide to Music* by Scholes, *Music and Musicians* by Lavignac, *Elson's American Music*, *Baker's and Grove's Dictionaries*. Ray Brown, of the *San Francisco Chronicle*, Harold Butler of *Syracuse University*, Chadwick, Chalmers Clifton, Frank Damrosch and Professor Dykema all recommend pretty much the same sort of list.

Huneker, the most inspired of American writers on music, is not mentioned on any of these lists until we get to that of G. S. Dickinson of Vassar College, who mentions his *Mezzotints in Modern Music* and his *Overtures*; and Lawrence Gilman's *Life of MacDowell* seems to have been overlooked except by Prof. Dykema.

This list of sixteen may here be given:

- How to Listen to Music*, by H. E. Krehbiel (Scribner).
- What We Hear in Music*, by Anne Shaw Faulkner (Victor Company).
- Fundamentals of Music*, by Karl W. Gehrken (Ditson).
- Chopin—The Man and His Music*, by James G. Huneker (Scribner).
- Life of Ludwig van Beethoven*, by Alexander W. Thayer (Beethoven Association).
- What Is Good Music*, by William J. Henderson (Scribner).
- The Lure of Music*, by Olin Downes (Harper).
- Beethoven and His Forerunners*, by Daniel Gregory Mason (MacMillan).
- From Grieg to Brahms*, by Daniel Gregory Mason (Outlook Company).
- Music: An Art and Language*, by Walter R. Spaulding (Schmidt).
- Child's Guide to Music*, by Daniel Gregory Mason (Baker & Taylor).
- The Romantic Composers*, by Daniel Gregory Mason (MacMillan).
- Orchestral Instruments and What They Do*, by Daniel Gregory Mason (Baker & Taylor).
- Evolution of the Art of Music*, by Hubert Parry (Appleton).
- Listener's Guide to Music*, by Percy A. Scholes (Oxford Press).
- The Education of Music Lover*, by Edward Dickinson (Scribner).

Carl Engel makes some notable additions to this that we cannot afford to overlook: *A Musical Tour Through the Land of the Past*, by Romain Rolland, and *The Beautiful in Music*, by Hanslick. Grainger mentions *The Philosophy of Modernism*, by Cyril Scott, and Karlton Hackett of the *Chicago Post* agrees with Bodanzky in stressing the classic. And he, by the way, is the first who mentions Wagner. He also lists several books by Huneker. Leonard Liebling gives a valuable list of letters and autobiographies, including Wagner's. (One would have expected every list to include that book, but then . . .)



## A JAZZED DISCUSSION

The following interesting discussion is culled from the Cleveland (Ohio) Press, under various dates of March:

If Mary deserts the dance floor, and you find her parked in a car outside absorbed in a petting party—it's the jazz. At least partly.

The wailing, pounding, insistent rhythm of it has helped to arouse all her erotic instincts—and it's done the same for Edgar, or Jimmie, or whatever man happens to be with her.

For music has ever been one of the best little allies that Cupid has, and whether it's a petting party that leads to the Juvenile Court, or the old-fashioned sort of affair that leads to a happy ending, there's a melody in it somewhere. So says E. Hayden Hull, Cleveland student, psychologist, and vocational adviser.

"There is no doubt that jazz is a large contributing factor to present day immorality," he says.

"It appeals to the instincts, not to the intellect—it breaks down repressions and conventions, and increases abandon. It has somewhat the same intoxicating effect on a young person as a shot of moonshine.

"A dreamy waltz, on the other hand, stimulates love, too—but in a different way. It has sentiment and beauty, and appeals to a man's imagination, so that he longs to lead his sweetheart to the altar.

"But jazz is not all bad," Hull continues. "For the girl or boy seeking excitement and relief from monotony, listening to jazz music creates a state of pleasurable excitement, and perhaps prevents seeking it in some other way which would be much more harmful.

"To say that jazz is dying is laughable. It is an appeal to the fundamental—to Mother Nature herself. Everyone from the savage in the jungle to the most highly civilized modern man, responds to it.

"As the quality of the jazz improves, it appeals to the more esthetic in the mentality.

"It isn't a question of having jazz, but of developing a better jazz—one of originality and harmony, that will appeal to the mind as well as to the instincts."—(Issue of March 4, 1924.)

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By DAVID

E. Hayden Hull, Cleveland psychologist, in an interview this week is quoted as saying of jazz music, "It appeals to the instincts, not to the intellect."

In that view he is in good company. It is what we have been told with variations for several years by a great number of earnest persons, statesmen, reformers, uplifters, sociologists and public guardians in general.

Dohnanyi, Hungarian composer, who recently conducted the Cleveland Orchestra, was quoted as saying, "Jazz is made by the head, not by the heart. It is too intellectual."

Whiteman's jazz concert in New York recently brought jazz to the attention of regular music critics, and other music authorities who previously had not written about it. Nearly all of them agree in general with Dohnanyi.

The musical authorities are now saying that jazz is merely clever. It is immensely clever. But that's about all. There is no emotion in it.

The main point we make here is that one large group of persons have been protesting that jazz is dangerously emotional, and that a new and large group of dissenters now object that it isn't emotional at all, and is entirely intellectual.

"Put on a record, please. Yes, that one over there. The dance piece called 'Somebody's W-r-r-r-r-r!'"

RECOGNIZED

It was several years ago when this department began writing about jazz music, because it had come to occupy such an important place in the theaters and in the movie musical accompaniments.

But all we knew about it was that we liked it, and that millions of others liked it. Many musicians we asked about it merely sniffed, or sputtered. We thought then this meant they didn't like it. Since then we have found they didn't know much more about it than one learns about operatic music by hearing the ladies' orchestra at the Bijou play the Sextet from Lucia.

Perhaps the most interesting thing about jazz music now is the recognition those who once sniffed at jazz now accord it.

RIVAL CRITICS

Between the two groups who emphasize the limitations of jazz we find we are more impressed by music authorities who say jazz lacks emotion and is superficially intellectual than by those social commentators who have been saying it makes no appeal to the head but is dangerously emotional.

The last group seems to have based their belief on the fact that the origins of jazz were African. They miss the fact that the development of jazz has been by Americans in the United States.

The estimate of jazz as almost entirely intellectual matches something Dr. E. H. Reede has to say in a new book, *The American Mind in Action*. (Just published by Harper's.)

SAYS DR. REEDE

"Typical American artists," says Dr. Reede, "repressing his instincts, cannot drift into the emotional creations which are the very stuff of artistic thought. In all the merely intellectual qualities of art he is a past master. But in emotional quality he is commonly thin, and the foreigner is right when he considers this thinness Puritanical."

Jazz is naturally intellectual and unemotional because it is American, if one may accept the views of Dr. Reede in *The American Mind in Action*. (Issue of March 6.)

HEAD-WORK

It's a new idea that jazz and most other art in this country is intellectual rather than emotional. So much emphasis always has been put on the assumption that jazz music is extremely, even dangerously emotional.

But we find the new idea of jazz more and more convincing as we check up on it.

By HULL

E. Hayden Hull, personal engineer and analyst of Cleveland, writes: "Your summary of the various opinions regarding jazz was extremely interesting. Although this discussion of jazz is a little foreign to my usual occupation of employee selection and vocational counsel, I should like to

continue it briefly, in order to bring out some points which were left out in my previous interview for the sake of brevity.

"The study of the human mind and how it works applies in detail to every phase of life, including jazz. And people are all pretty much alike under their skins."

"Deems Taylor tells of an amusing incident that happened at the now famous concert of jazz songs given by Eva Gauthier in New York.

"He was sitting next to a foreign diplomat, a man of great reserve. During the first group of jazz songs the diplomat maintained his poise, but appeared puzzled. During the second group, his toes began to tap the floor. During the third group he wiggled his shoulders in shameless abandon and enjoyment.

"The real argument among the people you quote seems to be whether jazz is intellectual or emotional. Our diplomat did not forget his dignity because he was immersed in any intellectual abstraction. The blood of his war-dancing ancestors just got stirred up a little."

By HULL

"Of course there is a reason," continues Hull. "There is a portion of the brain whose function it is to respond to rhythm. This portion is very well supplied with blood from the heart and is subject to great excitement. When excited this in turn increases the heart-beat, raises the blood-pressure, exalts the feelings and makes us want to do something between keeping time and fighting."

"In all the nations the warlike music, generating a high emotional intensity, has been rhythmic whatever else it was. Uncouth persons might remind us that the wedding march is also rhythmic—but that is another story. Strong rhythm has always contributed to releasing the instinct for positive action, whether it be a fight or a frolic."

By DAVID

Of course. But as far as strength of rhythm goes a fox-trot by Whiteman differs only in degree from a march by Sousa.

By HULL

"Africans use jazz because it delivers the goods emotionally, when they want to go on a jazz spree. The excessive excitement of the brain area of the sense of rhythm provides similar reflexes in the human being, whether he lives in an African jungle or just off Broadway."

"Naturally, when jazz came to America," concludes Hull, "we started in to put our own individuality into it. We began to introduce the higher musical and esthetic elements which would raise it above the beating of the tom-tom and make it conform more nearly to the level of our mentalities. It doesn't mean anything in particular that we have not developed it into the perfection of the creations of Strauss and Stravinsky."

"Page Father Time. America will make real music out of it yet."

"It is notable, also, that the further we develop it, the more we are getting away from the insistent rhythm beating savagely at the bottom of the scale. That is civilization. But if the change is too intellectual for the critics let them go back and get their jazz raw."

By DAVID

Mr. Hull writes about emotions of those who listen to jazz. Maybe he is correct in his observation that it makes them emotional. They don't look very emotional to us, though, even when they listen to jazz, and surely they aren't emotional when they don't. (At least, when one compares them to Latin or Gallic Europeans.)

For our own part the four-four time of the jazz fox-trot, with a routine orchestral background, doesn't stir our emotions. After a few minutes of listening we are bored and ready to act on the theater program advice to look for the nearest exit. It is different dancing to such music, of course. To dance is to take part in it, as much as if one were beating the drum oneself, and music never seems so bad to one who makes it. But we will leave the effect of jazz music on listeners to Mr. Hull.

What we wish to write here is about jazz music itself. Those who say jazz music is getting away from the insistent rhythm aren't speaking precisely, we think. In the leading jazz bands the beat has become more and more rigid as the music written between the beats has become more intricate and more highly developed.

It is the invention of a background of color in unusual harmonies, counter melodies and rhythmic effects within these rigid beats which characterizes the new jazz music. Here is something closely related to modern music and perhaps helps to explain why jazz is distasteful to those who dislike the modern music of such as Stravinsky.

But invention is intellectual rather than emotional, and that may be as true of invention for jazz as invention in mechanics.

For a week we have been watching the process of turning simple melodies into orchestra jazz pieces Spitaly's band is to record for Victor.

It is a highly complicated process, requiring a wide, thorough knowledge of music, and more practice than ever is given to playing ordinary symphonies. One piece ends with a crashing banjo run through the chromatic scale in three octaves. It is something that couldn't be done on the piano, we are told, and effective and characteristic jazz effect. But all this, like other decoration, seems intellectual rather than emotional.—(Issue of March 13.)

## EVERY FORTY-TWO HOURS

Anybody who has a turn for statistics may satisfy his longing by gazing on the following figures. During the present season ending April 17, the Philharmonic Society of New York will have played one hundred concerts at home and on the road. A rapid feat in arithmetic proves that the season, extending from October 25 to April 17 inclusive, totaled 176 days. Another rapid feat in arithmetic demonstrates that this is an average of one concert to every one and 76/100 days; that is, one concert every forty-two hours all winter. This proves that the men in the Philharmonic Orchestra have earned their pay; and it may explain why even such a fine conductor as Willem Mengelberg cannot make of it, as regards

tone quality or technical performance, an orchestra as good as two of the orchestras that regularly visit New York, the Philadelphia and the Boston.

Our passion for figures does not extend to counting up the total number of items which appeared on the programs of all these concerts, which were divided among no less than seven different series in New York and Brooklyn, as well as a fall and spring tour. At the conservative series of Thursday evenings and Friday afternoons the following composers were represented: Bach, one work; Beethoven, seven; Berlioz, one; Borowski, one; Brahms, four; Chabrier, one; Corelli, one; Couperin-Strauss, one; Debussy, four; Dukas, one; Dvorak, two; Franck, one; Gallico, one; Glinka, one; Rubin Goldmark, one; Haydn, one; Liszt, two; Mendelssohn, two; Willem Mengelberg, one; Rudolf Mengelberg, one; Mozart, two; Powell, one; Rachmaninoff, one; Ravel, one; Reger, one; Schubert, two; Schumann, three; Strauss, three; Stravinsky, three; Tchaikowsky, eight; Wagner, five; Weber, one.

It will be seen that Tchaikowsky went under the wire a nose to the good, having eight compositions to his credit, though Beethoven gave him a hard run, finishing a close second with seven. Of American compositions there were two novelties, Borowski's *fantasie-overture*, Youth, and Gallico's symphonic episode, *Euphorion*. There were also exactly two novelties by Dutch composers, one of whom was Willem Mengelberg, the other Rudolf Mengelberg. The third American composition, though not a novelty for New York, was Powell's violin concerto with Albert Spalding as soloist. American compositions given outside of the Thursday and Friday series included Carpenter's suite, *Adventures in a Perambulator*; Schelling's *Impressions from an Artist's Life*, for orchestra and piano; Schelling's *Victory Ball*; MacDowell's second piano concerto, and McKinley's *The Blue Flower*, which was a first performance. It is understood that the deficit of the orchestra this season was materially below that of last season.

## VIENNA AT PLAY

There is a paper published in Vienna called *Musikblätter Des Anbruch*, which takes itself very seriously, even though it is *au fond* the house journal of the Universal edition. Dr. Paul Stefan edits it. Some people in Vienna, it appears, do not take the *Anbruch* any too seriously. During the recent Carnival season they got out a little paper called *Der Abbruch*, which, as stated on the cover, was "edited by everybody but Dr. Paul Stefan." The interesting thing about the paper is, that it demonstrates that there are persons in Germany and Austria who are not so blind as not to recognize the fact that, as far as creative production goes, those two countries are dead at the present moment. There is a delightful satire on a hundred different things in music of today, including, as was to be expected, a gentle little poke at Richard Strauss for his money-loving propensities; and there is a letter from the great master written on board a steamer and mailed in Madagascar, as he courses endlessly around the world giving concerts with his Vienna forces. Outlining his plans for next year he says: "On the first of September we begin our tour through the Balkans (Roumania, Greece and Albania). I will have to take the whole bunch from the Staats Oper along—singers, chorus and orchestra—or how will I be able to give Rosenkavalier, Ariadne and Bastien and Bastienne down there? This tour will last till Christmas. Then, the Chancellor thinks we will have to go back to Vienna, otherwise the foreign visitors will begin to complain."

The end of January we will all be off again, this time for Monte Carlo. The League of Nations insists on it and anyway, nobody goes to the opera in Vienna if he has to pay for it. Next, we go to Rome because there are so many strangers there at Easter time. In April we shall be back in Vienna for a week, to give a Strauss cycle, everything from *Feuersnot* to *Intermezzo*, and then say goodbye for the rest of this and all next season. During 1925-26 we shall visit Central America and from there go to Japan. The Council of Ministers has given us a free hand. We may perform or we don't need to at all, just as we please, as long as we don't ask them for any money."

Another section is devoted to making fun of chamber symphonies, of late so fashionable a form of composition in Central Europe. There are program notes on one called *Das Weltall*, written for the following orchestra: one violin with wooden drumstick, one violin with sponge drumstick, gamba d'amour, cello-piccolo, three tenor contrabasses, three Chinese flutes in A, B and E flat, coupled with Italian piccolo (an octave lower), a stopped English horn, two half trombones (the second halves interchangeable with harmonium), fourteen percussion instruments, piano (to be played by a one-finger virtuoso), a phonola in

(Continued on page 39)



## VARIATIONS

By the Editor-in-Chief

Usually the directorates of our symphony orchestras include some of the ablest business men of the community, and yet not one of those organizations seems able to escape a huge annual deficit. The first person to try a seemingly practical and practicable plan to change this condition, is Mr. Eastman, of Rochester. For the orchestra which he founded he draws the playing material from his moving picture house in that city. He argues that this policy keeps the ensemble unified and provides the men with work for the entire year. It remains to be seen how his idea will work out. So far the result has been satisfactory. Maybe Mr. Eastman has hit on the one course to enable symphony orchestras to pass from the status of an artistic charity to that of an entertainment project justifying its existence commercially. Of course such a condition is not financially or ethically imperative, so long as wealthy persons are willing to support symphony orchestras. They could not put their philanthropy to a finer use. The famous dictum of the late Andrew Carnegie when asked to endow an orchestra for Pittsburgh, was: "If the citizens of the city wish an orchestra let them pay for it." Mr. Carnegie left no money with which to found or support an orchestra in the city where he made his fortune. The omission did not greatly redound to his credit. At this moment it looks as though Pittsburgh is to have its orchestra after all, and the popular subscription plan is being employed to make the undertaking feasible. If the Rochester system succeeds, Pittsburgh might do well to take a leaf out of the book of the kodak king. He may have hit on the solution of this whole symphony orchestra question as far as our unsymphonic land is concerned.

However, music's conquest of America is bound to be complete soon for now the news editors and caption writers of the daily press have succumbed to the mightiness of the tonal art. The World (April 2) headline describing the unseasonable storm of the day before, was: "City Is Swept by Jazz Snowstorm; Thunder Rumbles an Obligato." The Morning Telegraph's (April 2) headline, describing the arrival from Europe of Dr. Bridges, English poet laureate, and his refusal to write an impromptu verse for the ship reporters, was: "The King's Canary Declines to Chirp."

The world's best actor is the concertmaster who can applaud the violin soloist and make it look as if he really means it.

It is useless to question a radio fiend. When you ask him "What's a potentiometer?" he tells you "It is a high resistance rheostat" and you are no better off than you were at first.

Beethoven, supposed to be the leading democrat among the great composers, never married but was "always in love," as the Pittsburgh Musical Forecast points out, "and his love affairs almost always were with persons in high station in life."

Science can explain everything except why I Compagnacci was composed and why it was produced at the Metropolitan Opera House.

France never loses its eye for beauty. Of recent years that country has been the victim of the American habit of marring the landscapes with advertising placards and plastering city buildings and roofs with electric light signs. Last week a bill passed the French Senate abolishing all such hideous defacements. It is to be hoped that the measure will become effective as a law, for already lovely Paris was beginning to look in spots like the most vulgar parts of Broadway.

A singer who produces his voice with the greatest ease usually has done the most laborious work to acquire that art.

Interesting radio statistics were published by Pioneer in his Tribune (April 10) column, "Last Night on the Radio":

Radio proves that jazz has not completely outraged the musical art. If we are to take the results of a recent radio questionnaire, it does not have even a semblance of being a dominant force in music. More than 275,000 letters from listeners received by KYW, WDAP, WJAZ and WJY placed jazz second on the list, Bach, Beethoven, Schubert, Wagner, Mozart and the rest of the masters jealously holding the first place by a substantial margin. Every eighteen letters from jazz enthusiasts were matched by twenty-four

votes from those still sensitive to the charm and emotional appeal of the men who composed without thought of royalty checks.

The general result of this first representative expression of the radio audience was startling in several other respects. Many things overestimated in popularity were given humble places. The figures follow:

Band music, 2.7 per cent.  
Dramatic sopranos, 0.3 of 1 per cent.  
Fox trots, 2.9 per cent.  
Saxophone solos, 0.7 per cent.  
Male quartets, 0.2 of 1 per cent.

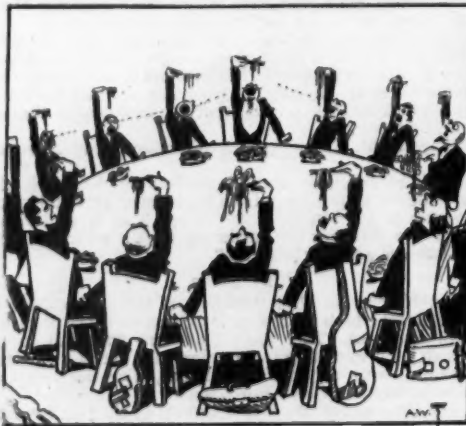
It does not pay for an American orchestra to become too proficient. The moment it attains to real popularity the Union demands increased salaries for the players and then the management of the organization threatens its disbandment.

This question was propounded the other evening to a group of musical individuals: "Who wrote the music of Onward, Christian Soldiers?" Not one of the eight persons to whom the query was addressed could answer. Do you know?

M. B. H. again: "If Ethel Leginska intoxicates her hearers—and I am assured that she does—could one conscientiously refer to her as a bootleginska?"

Radio is playing the very deuce with what always has been spoken of as the "personality" of the per-

## FROM THE MUSICAL VOCABULARY



"The orchestra faithfully followed every movement of its leader."

forming artist. A very Caliban now has the same chance as an Adonis, a Meg Merrilies as a Helen of Troy. Maybe the world too long overrated the importance of personality in musical art. Some scoffers never believed in it.

The recognition of Russia by the United States now is nearly complete. We have recognized Chaliapin, Coq d'Or, the Moscow Art Theater, the Chauve Souris, Heifetz, Elman, Seidel, Zimbalist, Didur, Boris Goudonow, Tchaikowsky, Scriabine, Rimsky-Korsakoff, Pushkin, Turgeneff, Verestchagin, Moussorgsky, Borodine, Glazounow, Rachmaninoff, Rubinstein, Dostojewski, Gorki, Pawlowa, Mordkin, Fokine, Safonoff, Gabrilowitsch, the Ballet Russe, Morris Gest, Malossol Caviar, and Sol Hurok. And if Russia has any more of that kind to offer, we will go on extending our recognition.

"Chess Enthusiast" writes: "The great international chess tournament is being held currently at the Hotel Alamac, and only players of that game will understand why the orchestra leader there should give a program consisting of the Ruy Lopez overture, selections from Castles in the Air, Czech folk songs, The Knight of Snowdon, by Bishop, Resignation, by Abt, A King's Folly, by Englander, and Queen of the Knight aria, from Huguenots. The soloists ought to be Rosa Pawnselle and Serge Rookmaninoff."

At the Lambs Club they tell a good one about the comedian who refused a tour to South Africa because one of his colleagues was pelted out there. This comedian thinks that in South Africa only ostrich's eggs are used.

The New York American advises musicians to be neither Micawbers nor Rip Van Winkles. That

erudite paper forgot to add that a musician should try to be Croesus or Midas.

Gentle Charles Lamb was absolutely indifferent to music. Once he wrote these lines:

Some cry up Haydn, some Mozart  
As the whim bites 'em. For my part  
I do not care a farthing candle  
For either of them, nor for Handel.

An Englishman who cares nothing for Handel is unique.

Statistics tell that this country had 12,067 violent deaths in 1923. That does not include La Habanera and I Compagnacci. They died very quietly.

An up-State daily remarks in an essay on jazz: "Lots of people look bored when you mention Wagner's Ring; but if some ingenious jazz maker merchant were to take its music and dress it up with appropriate syncopation, folks who shudder at the idea of classic music would hail Wagner with joy. A very little change would convert the Evening Star into a strain worthy of the best traditions of jazz. The idea may be recommended to Leonard Liebbling, of the MUSICAL COURIER. He may spend his off moments in mapping out a scheme for the jazzing of the classics." Nothing easier. Get a cross eyed pianist to play them with his hands crossed, meanwhile transposing at sight, and keeping time to a broken metronome that leaves out all the even beats.

If anyone thinks that the adoration of Leopold Stokowski by our lady concertgoers is anything new, let him or her peruse this poem, published in the Cincinnati Times Star fourteen years ago when the then boyish conductor led symphony in that city. The piece, by Mrs. L. M. Hosea, was entitled The Orchestra, and this is it:

Wagner dethroned the singer and decreed  
To Orchestra the kingly right to reign.  
The voice he humbled to a windy reed,  
And Bel Canto was a fainer to be slain;  
"One God, one Farinelli," gone for aye,  
Machines and instruments express the mind,  
Not man himself; the masses rule the day.  
Yet, now and then, a leader one may find,  
Some Prospero, whose magic wand can sway  
The unruly elements, and set Music free,  
Prisoned like Ariel in the pine, to play  
I' the air, and melt our souls to ecstasy.  
Prospero Stokowski! Long may it be  
Ere book and baton buried are by thee!

F. P. A. says in the World that he has a friend who is learning bridge, and he stays awake every night humming, Trump, trump, trump, the boys are Mah Jong. Leaping nimbly to another subject, F. P. A. declares also: "A stockade around the Art Centre, costing \$3,000,000, is included in one of the plans. Millions, as somebody has said, for de fence."

We are in receipt of an absorbing booklet by Otto H. Kahn, called Why I Favor the Mellon Tax Plan. Mr. Kahn's arguments convinced us completely. It appears that the Mellon plan would reduce our own income tax by \$1.03.

John Hornsteiner's violin shop in Chicago boasts one old Stainer, on whose back is engraved this German verse put there when the instrument was completed:

ST. ANNA

ORA PRO NOBIS.

Ich stand an einem Hoch altar  
Als Säule fast Vier Hundert Jahr  
Marcus Stainer mich erschaut  
Aus meinem Holz sechs Geigen Baut  
Mit dem A Horn so vermählt  
Wurd ich vom Regeus auserwählt  
Auf dem Chor St. Anna  
Mitzusingen "Hosiana"  
Mit Clarini und Timpanum  
Ertöne ich in Gottes Ruhm.  
Brixen in Tyrol  
1663

An exchange says: "A Welsh gypsy who lived in the town of Llanerchymedd has made a harp from old boxes, with a pine spar as an upright." That's nothing. I know a female pianist who can make mincemeat of a Chopin ballade or a Beethoven Sonata.

Augusta Cottlow relates that a few days ago an individual went into a department store which has a music counter, and asked for Goossens' Gargoyle. The salesman asked: "What is it, a furniture polish?"

LEONARD LIEBLING.



## HONOR TO GREELEY

Greeley, Colorado, ought to be on the honor list, as the following facts will show: Eight years ago Greeley organized a symphony orchestra which has continued ever since. Nothing extraordinary about that—other cities also have organized symphony orchestras! But the Greeley orchestra is a community organization, supported by the musicians of the city and from the Colorado State Teachers' College Conservatory of Music. No one, not even the conductor, receives any remuneration for his services in or to the orchestra. The members support the orchestra because of their love for music and because of their desire to promote the interests of good music. The orchestra is conducted by J. DeForest Cline. It consists of six first violins, five of them women; eight second violins, all women; four violas, two of them women; four cellos, one woman; three basses; one flute, two oboes, four clarinets, one bassoon, three horns, four trumpets, trombones, tuba, tympani, piano and harmonium. This is in line with what the *MUSICAL COURIER* has repeatedly urged with regard to amateur music. America needs a great deal more of it. Professional music is not injured by it. On the contrary, a real love and understanding of music always means greater encouragement for those who live by it, and many of those who give their services free to such symphonic organizations may ultimately themselves join the ranks of the professionals, and, indeed, among these players may well be some professionals. Why not? It does not lower their standing to lend their art to such a worthy cause, and though we would be the last to encourage unpaid or underpaid art, there are times when such generosity is expedient and leads to valuable results.

## JEROME KERN PROTESTS

"Jazz music is nothing more than an appeal to licentious senses," Jerome Kern is quoted as saying. "There seems to be no more charm, delicacy and fragrance to the music played now. Orchestras, with their laughing trombones and other weird effects, change, debase and destroy the original score. The trouble with current popular music rendition is that it runs everything into the same mould, utterly heedless of the original nature of the music and the rights of the composer, whether he be living or dead."

And it is announced, furthermore, that F. Ray Comstock and Morris Gest, producers of *Sitting Pretty*, Kern's latest musical comedy, have decided to withhold the music of the new piece from radio, cabarets, jazz orchestras and phonograph records, not because there is any objection to reproduction but because the method of reproduction is considered inadequate. Mr. Kern practically says: "Play my music the way I wrote it or do not play it at all—it is not to be jazzed."

Whether the reasoning back of this is inspired by business or art, there is no means of knowing, and perhaps Mr. Kern is right in objecting to his music being jazzed, but it does no harm to recall that Wagner himself enjoyed the parodies that have been made

upon his greatest works and laughed heartily at Tannhäuser, Lohengrin, and even Tristan, as given in the "tingle-tangle" theaters of his time and since. And who, it is fair to ask, objects to jokes upon the words of Shakespeare or other great masters of the pen? Also, it is said that Rachmaninoff was delighted with the jazzing of his famous Prelude, and if Puccini saw his artistic standing lowered by the jazzing of *Butterfly*, it was probably only because he had never lived in America.

Does Henry Ford object to the jokes made about his Tin Lizzie? Not by a jug full! He is too keenly aware of the affection back of the jokes and of the fine, free advertising they give him. And the people of San Francisco who object to the affectionate "Frisco" must be the sort who would call their most intimate friend William instead of Billy.

As has already been said in these columns over and over again, there is much bad jazz, just as the best of comic papers is full of bad jokes. Jazz is a curious mixture of occasional exquisite bits of color and bald farce. But that, it is well to remember, is the secret of the success of most stage plays—laughter and tears.

The mistake that people make is, that they do not see these things—they cannot accept these facts. Either they make of jazz a horror and desecration, or a great discovery, to be the foundation of the Great American School. The color side of jazz may add a few tints to American music, but nothing very great was ever yet founded on a joke.

The fact is, that people who like jazz may enjoy the same piece from different points of view. One will take in the color, the other the fun. Some people enjoy both the color and the fun (the great artists are in this class).

But let us have no anxiety. Jazz will run its course and no single person or group of persons can either lengthen or shorten its span of life. For that life depends solely upon public taste—and the public knows what it wants.

## VIENNA AT PLAY

(Continued from page 37)

E flat minor, a hand organ, phonograph, platinum chains, celesta, two celestissimas, and in the last two measures a sixteen-voice male chorus.

Those who know the complexity of Schönberg's Gurrelieder score, will appreciate the announcement that "Gustav Maurer has completed a transcription of the Schönberg Gurrelieder for a one-string violin." And finally, here is an idea that has not occurred to New York concert managers, full as our season is in these years: "On account of the small number of concert halls and the large number of concerts in Vienna, and also owing to the difficulty of filling the halls even under these circumstances, a Vienna concert manager has hit upon the idea of giving two concerts in one hall at the same time. The hall will be divided by the simple device of drawing a chalk line down the center."

divided into two parts; the first will be a vocal concert, which will bring forth Helen Gollick, soprano, and the second half will present the orchestra, playing among other works Massenet's *Phedre* overture and Wagner's *Tannhäuser* march. Thalia Diplarskou, pianist, will be soloist in Mozart's D major concerto.

## Bailly Refuses to Dissolve

Something that has never before happened has come to pass—there is discord among the members of the Flonzaley Quartet. On Monday of this week, as Messrs. Bett, Pochon and d'Archembeau stepped on board the S. S. George Washington and set sail for France, they were all served with papers in a suit brought by the fourth member of the quartet, Louis Bailly, asking an injunction to prevent the use of the famous name by any quartet that does not include him and his viola. The quartet's manager, Loudon Charlton, and Andre de Coppet, son of the late Alfred de Coppet, original founder of the quartet, are also included in the suit.

Monsieur Bailly in his papers asserts that under a contract signed in 1921, the four men have played together until recently, when he was informed by the other three that the quartet was to be dissolved. Monsieur Bailly refused to dissolve so the other three went ahead and chose a new viola player for next season's engagements. The sequel in the courts will be told in next week's issue.

## Goldmark Is Head Instructor

Rubin Goldmark, whose rhapsody was performed by the New York Philharmonic Orchestra twice within a week, is at the head of the department of harmony and composition at the New York College of Music, Hein and Fraemcke directors. Mr. Goldmark's fame as composer began three decades ago, when his brilliant trio for piano, violin and cello was published, and subsequently much played.

## Philadelphia Dispute Still Unsettled

The wage dispute between the management of the Philadelphia Orchestra and the players has not been settled up to the time the *MUSICAL COURIER* goes to press this week, although, according to Manager Judson, a definite decision of some sort is to be expected before the end of the week.

## I SEE THAT—

Geraldine Farrar will head her own company next season on tour presenting *Carmen*.

Frank LaForge and Ernesto Berumen held a reception in honor of Florence Easton.

Sir Henry Heyman died at Paso Robles, Calif., March 28. Edoardo Ferrari-Fontana will make New York his permanent home.

Janeck's *Jenufa* is one of the novelties to be given at the Metropolitan next season.

Vladimir Golschmann will appear as guest conductor of the New York Symphony during 1924-25.

Ashley Pettis will take a quantity of American music abroad with him.

Howard S. Green has composed a concerto for piano, with choral finale.

Diaz and Roessler, of the Metropolitan, sang for the Music Students' League on April 6.

Elsa Alsen is now under the management of Annie Friedberg.

Helen Mary Freund, artist-pupil of Mrs. Herman Devries and protégée of Mary Garden, has been engaged by the Chicago Civic Opera for next season.

Theodore Van York has opened new studios at 4 West Fortieth Street.

Erika Morini has returned to Europe and will not revisit America until 1925-26.

Nancy Armstrong presented a six-year-old pupil, Marie Louise Bobb, in recital at Wurlitzer Auditorium.

The Columbia University Glee Club will give a concert at Town Hall on the evening of May 2.

Minna Kaufmann gave a delightful reception at her Carnegie Hall studios on March 29.

Paul Kochanski will have another transcontinental tour next season.

Walter Damrosch has formed a Society of American Symphonic Conductors.

Prof. Hugo Heermann, violinist, and Prof. Xaver Scharwenka, pianist and composer, are now octogenarians.

Mary Mellish believes that an artist should always sing, always interpret, what he can sing best.

Margaret Northrup is to be under the Concert Direction of Walter Anderson next season.

Mme. Soder-Hueck's pupils gave her a surprise party.

Alessandro Alberini made a successful debut as Toreador in *Carmen* at Monza on March 23.

Percy Rector Stephens will be a guest teacher in St. Paul during the Convention of the Minnesota Teachers' Association.

Rose Phillips protests against the small fees paid accompanists.

Carl Flesch will teach at the new Curtis Institute of Music in Philadelphia.

The Mendelssohn Club of Philadelphia is completing its forty-ninth season.

Every artist, musical or otherwise, Mme. Mero declares, needs an interest entirely outside the field of the arts.

Bruno Huhn will teach in Los Angeles for six weeks this summer.

The Opera Players, Inc., announce additional auditions.

The four hundredth anniversary of the birth of Palestrina occurs next year; the exact date is unknown.

Frederick Delius is coming to America to hear two of his works conducted by Percy Grainger.

The New York State Federation of Music Clubs will convene in Albany April 24-26.

Anne Stevenson has won much success as a vocal teacher. The New York Symphony Club will make its first appearance in public at Carnegie Hall on April 18.

Sousa and his Band will begin their thirty-second annual tour on June 21.

The Young Men's Symphony Orchestra will complete its twenty-second season with a concert on April 20.

Much interest has been aroused in the vocal scholarship offered by Alice Nielsen.

The eighth annual convention of the Alabama Federation of Music Clubs closed April 5.

This is the last week of opera at the Metropolitan.

The American Women's Club in Paris assists American debutants.

The Buffalo Symphony Orchestra seeks to raise \$22,500.

Reinald Werrenrath has an interesting family tree.

The Metropolitan Opera Company will open its spring season in Atlanta on April 21.

Wilson Lamb believes that Luetta Chatman, his pupil, is the first professional negro artist trained by a negro.

Louis Graveure will conduct master classes in San Francisco and Los Angeles this summer.

Edwin Franko Goldman has had many unusual honors bestowed upon him.

The Rochester Philharmonic Orchestra gave its first New York concert on April 7.

Mary Garden has declared her intention of becoming an American citizen.

The Chicago Civic Opera will present an American work next year, Henry Hadley's *Bianca*.

Through an amicable agreement with Charles L. Wagner, after the spring of 1925, John McCormack will be under the exclusive management of D. F. McSweeney.

Over forty thousand people attended the concerts which constituted San Francisco's Spring Festival.

Cecil Arden is booked for forty-four recitals next season.

The Philharmonic Society's children's concerts will be continued next season.

On page 32 Lazar Samoiloff answers Raisa and Rimini regarding his having been their teacher.

The Southland Singers will close their season on May 3 with an Oriole Luncheon.

Maria Ivogun recently completed a successful concert tour of the Coast.

More than 2,200 supervisors of music in the public schools attended the recent conference in Cincinnati.

Mr. and Mrs. R. E. Johnston gave a dinner in honor of John Charles Thomas and his bride.

On page 50 W. Warren Shaw discusses Voice Culture vs. Breath Control.

Mary Oleyar gave a debut recital at the New York School of Music and Arts.

G. N.

## Ferrari-Fontana Settles in New York

Edoardo Ferrari-Fontana, who will be best remembered in this country for his singing of *Avito* in the original production of *L'Amore dei Tre Rei* by the Boston Opera Company and who sang later at the Metropolitan, has now come to New York to settle down, and will resume his professional career after several years of retirement. Mr. Ferrari-Fontana's last appearance in opera was at the Teatro Colon, Buenos Aires, in the summer of 1920. In the following autumn he went to Madrid to sing, but the season was abandoned owing to managerial troubles, so he retired to his villa at Anzio on the seashore near Rome and has been living there quietly ever since.

In 1918, while in Cuba, he married the daughter of Don Carlos Manuel de Cespedes, well known as Cuban Minister of Foreign Affairs, and they now have three children, one boy, born in Cuba, the next, a girl, born in Italy, and the third, another boy, born at Argentine—a truly international collection.

Mr. Ferrari-Fontana will make New York his permanent home. He has already taken out his first citizenship papers. In the fall he will open a large studio and he will also sing publicly again.

## Antonio Cortis for Chicago Opera

As announced exclusively in the *MUSICAL COURIER* of January 10, Antonio Cortis, tenor of Barcelona, has been engaged by the Chicago Civic Opera Company for the 1924-25 season. Cortis will make his American debut with the Chicago company at the Auditorium Theater next fall. He has been engaged for the entire season. His appearances will be in the Italian repertory. Cortis has been singing in opera in South and Central America, Cuba, Spain and Portugal.

## New York Symphony Club to Make Debut

The New York Symphony Club, J. G. Andrews conductor, will make its first appearance in public on the evening of Friday, April 18, at Carnegie Hall. The orchestra, organized by Mr. Andrews several years ago, numbers one hundred men who have been trained by Mr. Andrews with a view to their occupying the chairs of the major organizations when the call comes. This first program will be



## FOREIGN NEWS IN BRIEF

## TENOR BURIAN CRITICALLY ILL

Vienna, March 19.—According to reports from Pressburg Carl Burian, former Wagnerian tenor of the Metropolitan, has been stricken with a severe attack of blood-poisoning while staying at that city for a concert. His condition is said to be critical. P. B.

## VERA SCHWARZ TO REPLACE WILDBRUNN

Vienna, March 25.—Helene Wildbrunn, who was scheduled to sing in Wagner operas and in the widely-heralded revival of *L'Africaine* at the Staatsoper, had suddenly left Vienna following a nervous breakdown. The part of Selica had to be entrusted to an understudy which detracted greatly from the merits of the sumptuous production and caused much worry to the directors of the house. Richard Strauss today announced in the press that Vera Schwarz, heretofore a star guest of the Staatsoper, will become a permanent member from next season. P. B.

## VIENNA TO HAVE PERMANENT OPEN-AIR OPERA

Vienna, March 23.—A local concert bureau announces that the garden of the formerly Imperial Garden (for two summers past the scene of open-air symphony concerts) will be turned into an open-air operatic theater this summer for the presentation of grand operas and classical operettas. P. B.

## SCHÖNBERG VEREIN TO PRODUCE SCHÖNBERG'S VERY LATEST

Vienna, March 21.—Arnold Schönberg's Society for the Promotion of Private Performances announces that the first performance anywhere of his very latest work—the *Serenade* for violin, viola, cello, clarinet, bass clarinet, mandolin, guitar and a bass voice—will shortly be produced, for charity, in the private home of a Viennese business man. P. B.

## REINER TO CONDUCT IN BUDAPEST BEETHOVEN CYCLE

Budapest, March 20.—The Budapest Philharmonic Society is giving a special Beethoven cycle in April and May, with distinguished conductors and soloists invited from various countries. The conductors include Felix Weingartner; Franz Schalk, director of the Vienna Opera; Erich Kleiber, musical director of the Berlin Opera; Otto Klemperer, musical director of the Berlin Volksoper, and Fritz Reiner, conductor of the Cincinnati Orchestra. The soloists include Ernő Dohnányi, Alexander Borowsky, Youra Guller and Emil Frey. T.

## LEIPSI CHAPTER OF I. S. C. M. INTRODUCES NEW SCHOECK CYCLE

Leipzig, March 15.—The first concert of the Leipzig Chapter of the I. S. C. M. was held in the chamber music hall of the Gewandhaus. Among other numbers the program contained Othmar Schoeck's song cycle, *Elegy*, heard for the first time in Germany. The work met with a success similar to that on the occasion of its first performance in Switzerland. With twenty-four poems from Lenau and Eichendorff, Schoeck has created a cycle the importance of which has not been equalled in recent times. The outstanding charm of the work from a musical standpoint can be attributed to the neo-romantic melodiousness of Schoeck and the remarkably clever use of a chamber orchestra of fourteen players which he makes sound almost like a large orchestra, with the piano, viola, English horn and bass clarinet playing important parts. Thomas Denijs, a Dutch baritone, who proved to be an excellent interpreter, was stormily applauded. This composition will undoubtedly make a name for itself. A. A.

## KOUSSEWITZKI AND NEDBAL SCORE HEAVILY IN MADRID

Madrid, March 15.—In three concerts with the Philharmonic Orchestra and one with the Royal Opera Orchestra, Koussewitzki scored a sensational success. His Russian music especially, was received with wild enthusiasm. Equally successful was Oskar Nedbal, who won storms of applause in the opera after a striking performance of *The Bartered Bride*. An excellent ensemble of Czech-Slovakian artists had been imported for the occasion. E. I.

## BATTISTINI BREAKS VIENNA RECORDS FOR SALARY

Vienna, March 13.—Mattia Battistini closed his second series of guest appearances this season at the Volksoper last night as Nelusco in *L'Africaine* to a seventy million crown audience. His salary, fifty per cent. of the gross receipts, ran up to thirty-five millions of crowns (\$500), which is the highest night's salary ever paid to an artist here. P. B.

## SWISS TONKÜNSTLERFEST IN JUNE

Zürich, March 17.—The annual festival of the Swiss Tonkünstlerverein (Swiss Musicians' Federation) will take place this year at Schaffhausen-on-the-Rhine on June 21-22. The orchestra of the Zürich Tonhalle (Andree, conductor), and several large choruses will participate in the concerts, at which new works by Paul Mische, Walter Lang, Walther Geiser, Paul Müller, Robert Blum, Louis Kelterborn, Richard Flury, Rudolf Moser and Bernhard Henking will be brought out. C. S.

## Mme. Garrett Presents Artist-Pupil

Mme. Anna A. Garrett, New York vocal teacher, presented Samuel Francis, tenor, one of her artist-pupils, in a song recital at her studio in the Metropolitan Opera House Building, New York, on the evening of April 12. Mr. Francis sang four groups of songs comprising: *Las chia chio* Pianos, Handel; *Oh Irmingard*, Von Feilitz; *Bon Jour Suzon*, Thomé; *Snow Fairies*, Forsyth; *Were I the Rose*, Dichmont; *Triste est le Steppe*, Gretchaninoff; *Maria Mari*, Di Capua; *Clavelitos*, Valverde; *Princesito*, Padilla; *El Huerfano*, Campos; *Life and Death*, Coleridge-Taylor, and *Goin' Home*, Dvorak. Mme. Garrett accompanied her talented pupil sympathetically.

## Olive Cleaveland Miller's Summer Camp

The Olive Cleaveland Miller Music Camp is located six miles east of Pawling, N. Y., across the State line in the Berkshire hills of Connecticut. Since music is the common interest of all children (boys and girls), no age limit is observed, but pupils are divided into classes according to their musical advancement. All teaching is based on the Effa Ellis Perfield Trinity Pedagogy,

which induces a free and spontaneous expression and avoids force and strain. Mrs. Miller is an experienced teacher of music, a lecturer on musical subjects and an authority on the music and customs of the American Indians.

## VIENNA

(Continued from page 7)

klärte Nacht and Lied der Waldtaube from Gurrelieder. In the latter piece, however, the limitations as to volume and tonal colors, which a small chamber orchestra must needs suffer from, became painfully apparent. The clou of the evening was Schönberg's new piano suite, opus 23, which Eduard Steuermann, Schönberg's "own" pianist, played with such a clearness of conception and lucidity of contrapuntal texture as to make these pieces almost intelligible at first hearing. The suite, as far as casual acquaintance permits of any definite verdict, is Schönberg's last word. It is barely possible for the unprepared hearer to perceive more than the one principal "voice" (which Steuermann emphasized with admirable distinctness and a certain symmetry of sequences or imitations, and to leave the remainder of innumerable subsidiary "voices" to detailed study. The supreme freedom with which Schönberg knits his contrapuntal weave is strikingly contrasted by an astonishing adherence to form almost in the classic sense. The six pieces which form this suite—Prelude, Gavotte, Musette, Intermezzo, Menuet and Gigue—are clearly discernible as such in their formal architecture.

## VIENNESE NOVELTIES

A number of Viennese composers have been prominently featured on recent concert programs. Paul Emerich, the untiring protagonist of modern piano music (whose own orchestral concert brought, among other works, the local premiere of Debussy's concerto, or rather Fantasy, for the piano) was heard with five songs on somewhat reflective and un-lyrical poems by the most unique literary genius of Austria, Karl Kraus. The songs proved unvocal and declamatory music, with the exception of *Verwandlung*, which is of great beauty, and *Der Siebenschläfer*—akin in diction and mood to *Der Trunkene im Frühling*, from Mahler's *Song of the Earth*. The harmonic garb of the songs, to be sure, goes far beyond Mahler in its modernism, and rather approaches the realms of Schönberg in this respect.

Angelo Kessissoglou, the resident Greek pianist, offered several Viennese novelties of an altogether different variety and more suited to his "intimate" style of playing: a new piano sonata, opus 16, by Wilhelm Grosz (which the performance of the Emerich songs in another hall deprived me of hearing); some rather dainty piano pieces by Franz Salmhofer (which, like his new cello sonata, added no new traits to the current perception of his talent); and a suite in D minor by Egon Kornauth. The latter pieces are, unless all signs fail, a concession to the taste of the all-too-many; they must have cost Kornauth a large amount of self-denial actuated by dire necessity. They are Schumann and Chopin aftermath written for sentimental hearers. Two pupils from the class of Josef Marx, Werner Jüllig and Rolf Kattnigg, were represented with new works: Jüllig's latest is a violin sonata, and Kattnigg was heard in a suite for orchestra. The quality common to both of them is a certain freshness and an unspoiled invention, but Kattnigg is by far the stronger talent. His suite is indeed one of the few real finds of the present season. It is witty, excellently orchestrated and splendidly buoyant. What Kattnigg has yet to gain is maturity, a certain earnestness and a little restraint.

## STIEDRY CONDUCTS THE NINTH

Dr. Fritz Stiedry, who had made his bow to Vienna as conductor of Mahler's *Song of the Earth*, has returned for what still seems the touchstone for every new conductor: Beethoven's Ninth, which received an original and, to some, startling interpretation. Stiedry is one of the candidates named for the director's post at the Volksoper, should Weingartner not renew his nearly expired contract, and Knapertsbusch of Munich, is mentioned as his competitor. It ought to be an interesting race, if it really does come off.

## OTHER CONCERTS

Kathleen Parlow, who came back after an absence of many years, displayed all the widely known virtues of tone and interpretation which have won admiration for her in America. A special word is due to Tibor Szatmari, a Hungarian pianist with an excellent technique, who played the Schumann Fantasy in admirably virile style without for one moment losing sight of its lyrical subtlety and beauty. And nothing new need be said of Artur Schnabel, who compelled admiration with one of his mammoth all-Beethoven programs, besides acting as the most sympathetic accompanist imaginable for his wife, Therese Schnabel, who is, perhaps, the only singer before the public today to hold an audience spellbound for consecutive performance (without intermission) of Schubert's *Müllerin* cycle, and to do so

## HOW THEY LOOKED THEN—



HERMAN DEVRIES.

This is the way Herman Devries, well known Chicago voice teacher, critic and composer, looked thirty-odd years ago, when he was one of the famous Escamillos of the operatic world, singing the role hundreds of times in theaters all through the world.

with no display of a real singing voice, but by the sheer force of an intense and intellectual personality.

PAUL BECHERT.

## De Gogorza Off for Europe

Emilio de Gogorza, the baritone, sailed for Paris on the Leviathan, April 12. He will meet his wife, the former Metropolitan Opera Company prima donna, Emma Eames, who has been staying in Paris during the winter, and they will go to the south of France to spend the summer. Mr. de Gogorza will return to America in the fall and begin his concert tour in Washington, October 16.

## Ljungkvist at Brooklyn Academy

On April 6, Samuel Ljungkvist, tenor, appeared at the Academy of Music, Brooklyn, at a concert under the auspices of the American Scandinavian Foundation. An orchestral program was given, Mr. Ljungkvist singing two groups of Scandinavian songs accompanied by the orchestra. In spite of the bad weather the Opera House was filled with an enthusiastic audience.

## Van Yox in New Studios

Theo. Van Yox, well known New York tenor and singing teacher, has found it necessary to change his studios from 22 West 39th Street to more commodious quarters at 4 West 40th Street. Mr. Van Yox occupied the 39th Street Studios for many years and has presented there a large number of pupils who have gained prominence in the musical world.

gave orchestral concerts in San Francisco for many years. Of late years he interested himself more in entertaining all the musical celebrities who visited the coast than in actively participating in music. His dinners and receptions were famous.

Sir Henry was particularly proud of his title, which was conferred on him by King Kalakaua of Hawaii for distinguished services at the Hawaiian Court. He was a member of the Bohemians and other well-known San Francisco clubs.

## Harold Jarvis

Harold Jarvis, for more than thirty years accounted one of the most popular singers in Detroit, died at his home March 31. Mr. Jarvis was engaged by the First Presbyterian Church as the tenor of its choir in 1891, a position which he kept until his death. Not only was he in great demand for local appearances, but also concertized extensively throughout Canada as well as in the States.

## Dr. and Mrs. Herbert E. Hudson

The many friends of Mme. Hudson-Alexander learn with regret of the passing away of her mother, Mrs. Clara E. Hudson, on March 19, from pneumonia, and of her father, Dr. Herbert E. Hudson, on April 8, from a stroke of apoplexy.

## OBITUARY

## Sir Henry Heyman

Sir Henry Heyman, one of the best known figures in San Francisco musical life for many years past, known as the "dean" of the west coast violinists, died at Paso Robles, California, on March 28.

Sir Henry was a native son of California. He was born in Oakland in 1859, only two years after the famous rush to the gold fields. Taking up music in early youth, he went to the Leipzig Conservatory, studying under David, Reinecke and Jadassohn among others, and specializing in violin with the first-named as master. He won the Mendelssohn prize and scholarship and later played first violin in the Gewandhaus orchestra under various conductors, including Von Bülow, Rubinstein and Johannes Brahms himself. He gave concerts in Germany and, returning to his native California, played recitals there, alone and with such artists as Rafael Joseffy and Max Vogrich, and later toured the Pacific Coast with his own quartet (Henry Heyman String Quartet) and concert company. Associated with Gustav Hinrichs, he



### Galli-Curci Arouses Enthusiasm of London

Not since the dawn of Mme. Patti on London in 1865 has any singer aroused the British to such a pitch of interest as is now shown in England, Scotland and Wales over the coming visit there of Mme. Galli-Curci.

For years, foreign managers who had kept closely in touch with her phenomenal American successes, endeavored to secure her for concert tours abroad. As far as the foreign public was concerned, her records had made Galli-Curci's voice familiar everywhere, and her name a household word. Consequently, when at last she agreed to go to England, the situation made it not a first visit by a stranger, known to have swept American audiences to enthusiasm, but the home-coming of a great singer whose voice people loved, though they had never seen her.

The first announcement of the tour brought unprecedented comment in the press. Throughout the British Empire, even in Cairo, Alexandria, and far-off India, newspapers mentioned the fact under headlines. Clippings reaching Evans and Salter, Mme. Galli-Curci's managers, showed editorials on the subject, together with news items covering every phase of the great singer's life and art. In the memory of those living, no event in the history of music in England has centered attention so universally.

Everyone, apparently, wanted to hear the celebrated singer whom each already knew. The dilemma which this extraordinary situation brought to the local London management was at once gratifying yet embarrassing. Within two weeks 20,000 tickets were sold for the two recitals announced to take place in Albert Hall on October 12 and 19. From then on the agents were besieged daily with applications for tickets far beyond Albert Hall's great capacity. Results remained unaffected by the increased rate asked for tickets—for instance, twenty-one shillings (\$4.50), instead of the existing top rate, twelve shillings (\$2.60), which is the set rate at concerts by other famous artists.

It is calculated that £3,000 (\$13,000 at the present low exchange rate) will be taken in at the two Albert Hall concerts. These prices were made necessary because of the fee guaranteed Mme. Galli-Curci, £1,000 (\$4,300) as a minimum for each recital, of which from thirty-two to thirty-five will be given, and totaling a minimum of upwards of £30,000 for the tour. In some of the smaller places, where the seating capacity of halls is more limited, as high as twenty-four shillings for seats will be charged.

Such prices are not only phenomenal for England, but the demand for reservations unprecedented. They are, as one paper stated, "calculated to inspire in the hearts of British-born musicians, feelings of envy." During the seven weeks' tour, Mme. Galli-Curci will visit the principal cities of England, Scotland and Wales. For these concerts over 180,000 applications for tickets were registered up to February 1, nine months before the opening concert would take place in London.

The London manager, under whose auspices the tour is being booked, recently stated to newspaper interviewers there: "I have never known the announcement of an artist's visit to create such enthusiasm." Other comments are in the same vein: "The announcement has produced great excitement," said the Daily Chronicle; "Such enthusiasm is rare even in the case of the greatest foreign artists," announced the Times; "No other artist in the world has charmed an entire nation by means of her records," stated the Daily Reporter; "Hers is a household name," declared the Dundee Advertiser; "The only woman who has attained anything like the supremacy of Caruso," said the Daily Herald.

A check-up on the advance sales to date indicates a sold-out tour some time before the great singer sails for England next September. All this points to a series of Galli-Curci artistic triumphs, and one with all records broken in respect to box office receipts, and the numbers turned away because halls would not hold them. By next summer, tickets will, undoubtedly, be at a high premium, with bids raised to an extraordinary figure, even though every precaution is being taken to keep them out of the hands of speculators. Nowhere in musical history is such a situation presented; concerts sold out months in advance and to hear an artist beloved through general knowledge of her voice, though she has never before been heard in person by those eager to be her listeners.

To Americans, it gives food for serious thought and for appreciation. Mme. Galli-Curci's greatest triumphs have been made in America, whose citizen she is, and where she has chosen to make her home for life. Only once since she first landed here has she left our shores, and then but briefly to see her mother. After constant urging, she has at last agreed to go; mere announcement of the fact has resulted in another nation's instant eagerness to take her to its heart.

B. D.

### Farrar to Have Own Carmen Company

An interesting announcement is that Geraldine Farrar will return to opera next year, not at the Metropolitan, nor with any other established company. On the contrary, she is to organize a company of her own and tour the United States in the role in which she won her greatest success in her last years at the Metropolitan, Carmen. The personnel of the company is not yet announced, though it is stated that the musical director will be "a former conductor of the Metropolitan Opera Company" (in all probability Pierre Monteux), and that the ballet will be staged by "the foremost Russian master" of the dance now in New York, meaning, very likely, Fokine. The company will travel in a special train, which will include a private car for Miss Farrar. Costumes have been specially designed, and the scenery, it is announced, will follow ideas obtained from the paintings of Zuloaga.

This effectually disposes of the rumors that Miss Farrar would accept an engagement with Dillingham, Belasco, or any other manager who might wish to introduce her to another field of work.

### Cable Tells of Enesco's Success

The following cable was received by the Loudon Charlton management from the Paris manager of Georges Enesco. "Enesco Philharmonic Society tremendous success (Signed) Cledele." This appearance of Enesco was the first in a series of twelve appearances which he is making in the French provinces and Paris this month, after which he will leave for Bucharest, Rumania. Mr. Enesco is re-



Lumiere photo

AMELITA GALLI-CURCI

turning to America especially for the Pittsfield Festival next September, and will come back again in January for his regular annual season.

### Topeka to Hear Minneapolis Orchestra for Ten Cents

Topeka, Kan., April 8.—In an effort to overcome the mania for jazz music that has gripped the inhabitants of the capital city of Kansas, the Community Music Association of Topeka will offer in concert the Minneapolis Symphony Orchestra, tickets for which may be secured for as low as ten cents. Though this strange incidence of a nationally famed orchestra travelling over five hundred miles to appear in a ten cent concert is quite taxing upon the imagination, such will be the case in Topeka on May 12, when, with the exception of the parquet, the best of seats may be secured for one-tenth of a dollar. As a result of this unexpected attack, old King Jazz was unable to retaliate soon enough, and the most loyal of his supporters have been stampeding the ticket office in such a manner that tickets are hardly obtainable even at this date, a month preceding the concert date.

Due to the fact that the community, like many others, is jazz-stricken, much is dependent upon the success of the program, and due to the "cheapness" of the atmosphere that will be prevalent in the city auditorium at concert time, question might be substantially founded as to whether these artists of the North can symphonize to their mighty climaxes with the same musicianly workmanship so customary of them. Adding to the novelty of the situation, is the fact that within a stone's throw of the concert hall, King Jazz rules supreme nightly in public dance, and as to whether the lascivious pleading of the saxophone will prove more potent in the judgment of the younger generation than the rich tones of the aged violins, may be determined only after May 12.

J. D. K.

### Van Vliet Soloist with Philharmonic

Cornelius Van Vliet, the cellist, appeared as soloist with the New York Philharmonic, under Mengelberg, on Saturday evening, April 5, playing the Schumann concerto. Mr. Van Vliet played on the famous Strad-Bergyzi cello of the Wurlitzer collection, which was put at his disposal for the occasion, and which is valued at \$14,000.

### Katherine Glen Song Gaining Popularity

Twilight, by Katherine A. Glen, is a song that has gained much popularity in the West, where the composer lives, but is not as well known in the East as it will be. Perhaps its

shortness has mitigated against its being placed on as many programs as it deserves to be, but it is so effective that it is entitled to a place in an English group despite its brevity, or can be used as an effective encore. To Sara Teasdale's words Mrs. Glen has provided a most attractive melody and a soft, rippling accompaniment in triplets. The song has real atmosphere. It has also met with considerable success in an excellent arrangement for women's voices by Josephine Sherwood.

### Van Hoogstraten Conducts Buffalo Symphony

On Sunday, April 13, Willem Van Hoogstraten, conductor of the New York Philharmonic Orchestra, was scheduled to appear as guest with the Buffalo Symphony Orchestra (Arnold Cornelissen, conductor). Elly Ney, pianist, and wife of the New York conductor, was also to appear on the final program of the series, being heard in the Emperor Concerto, No. 5.

A week's drive to raise \$22,500 for the financial support of the orchestra is being waged, under the direction of Mrs. Chauncey Hamlin. This means that 1,500 subscriptions at \$15 each will have to be secured, each subscription entitling the holder to two seats at each orchestra concert and at five quartet concerts. The admirable progress the Buffalo Symphony has made within the short time of its existence is worthy of the best support.

### Musical Program for Easter at Church of the Pilgrims

The Easter program at the Church of the Pilgrims, corner of Remsen and Henry Streets, Brooklyn, is of especial musical attractiveness. The choir of twenty solo voices will be assisted by Jeannette Vreeland, soprano; Marjorie Squires, contralto; Charles Harrison, tenor; John Knebler, basso; Scipione Guidi, violinist; Stefano de Stafano, harpist; Alberico Guidi, cellist and A. Y. Cornell, organist and director. The program includes selections from: The Messiah, The Hallelujah of the Flowers (Schindler), Agnus Dei (Bizet) and Woodman's anthem, While It was Yet Dark.

A half hour of instrumental numbers for violin, cello, harp and organ will precede the service, at 10:30 A.M.

### Thomas, Gerardy and Roma for Jersey City Benefit

John Charles Thomas, baritone; Jean Gerardy, Belgian cellist, and Lisa Roma, soprano, have been engaged to appear at the benefit concert to be held for the Christ Hospital, at the Dickenson High School, Jersey City, N. J., tonight, April 17.



# METROPOLITAN OPERA TO PRODUCE JENUFA

(Continued from page 5)

Draussen, have the true flavor of folksongs, which perhaps they are. The orchestration, like the whole substance of the work, is nobly discreet, shuns crass realism, but is effective in sound and, considering the age of the opera, modern enough.

## MME. OBER CREATES A FEMALE BORIS

The second act is, of course, the most powerful, and in it the central figure of the mother rises to epic proportions. Her scenes with the daughter, with the faithless Stewa, with Laca, and the struggle with her own soul leading up to the crime, are successive dramatic climaxes that hold the listener in an ever-tightening grip, while the tender grief of the young mother, the cradle song, and Laca's love-making near the end, interrupted by the cruel foreboding of the storm, give ample dramatic relief. In this scene, as presented at the Berlin Opera, Margaret Ober, of Metropolitan memory, rises to unsuspected heights of passion and emotional fervor, creating a tragic figure that in its way is unique in female operatic roles. Slender, delicate Zinaide Jurjewskaia, the Staatsoper's Russian lyric soprano, made a striking contrast to Mme. Ober—a frail Slavic maiden accepting her fate with ingenuous Slavic submissiveness.

The rest of the cast, too, was good—the well-characterized Laca of Fritz Soot and the Stewa of Karl Jöken (both tenors) at the head. Most of the credit, of course, must go to Erich Kleiber, who prepared the production and conducted with real devotion, drawing out all the sound there was in the score. The choruses and ensembles (an effective fugato in first act) went perfectly and in the whole performance there was not a hitch. Costumes and scenery, the former imported from Bohemia, were effectively colorful, the interiors realistic in their many-colored ornaments, the first act full of pastoral atmosphere. Emil Pirchan designed the sets.

There was a triumph for all at the end: innumerable recalls for the composer, a sympathetic, gray-haired figure, whose gratification did one's heart good to see. Jenufa has been accepted by the Metropolitan Opera in New York, and with a view to that this review has been made with some detail.

## THE NEW PROSPERITY

There is no doubt that no expense had been spared in the preparation of this novelty, and surely the Metropolitan with its resources could have done no better, except in the vocal quality of the tenor roles. Encouraged by this success the Staatsoper is embarking on its next novelty, Die Tote Stadt, and various high-falutin plans. Director von Schillings has come back from America with contracts in his pockets for Gigli and other stars who are to sing here during the spring, at salaries that approach the figures they get in New York.

How all this is possible does not easily penetrate the brain of the mere outsider, unused to the juggling of such financial geniuses as Dr. Schacht. The mark is stabilized. The government—or more correctly the "Rentenbank"—has successfully persuaded the purchasing public to accept a paper mark, under a new name, at the value of gold; though that part of the public which *sells* is still indulging in a safety-first policy by making its prices high. How Germany gets its foreign currency with which to buy its raw materials and supplies, without dumping its Rentenmarks on the foreign exchanges, is a mystery, but the fact is that in Germany a Rentenmark is worth twenty-four cents and you can buy dollars with it at par. People who have turned their inflation profits into the new currency are rich, as it were, by official decree.

This considerable class fills the opera houses and pays the same prices as it would in New York. More or less un-mindful of the distress of the other four-fifths (poverty is becoming more visible day by day) it can enjoy the luxury of hearing Urlus or Slezak or Amato—and a little later Chaliapin and Gigli and de Luca—without asking these gentlemen for financial concessions of any kind.

## ITALIAN SINGERS FOR BERLIN

The Volksoper ("People's Opera"), whose prices for the best seats are up to fifty marks (\$12.50) is even going to

bring a whole Italian company with singers like Stracciari and other Scala stars, to Berlin. For the Germans have an unhappy love for Italy. Since stabilization set in, the Italian consulate is besieged by an army of would-be travelers every day, so that the Italian government has had to ration its visas for German visitors. Whoever thinks the Germans have a predilection for their own art, ought to examine the box office sheets on Puccini nights. An Italian tenor or baritone is a hero over night, and in order to hear Rigoletto in Italian a German would pawn his shirt. So the Volksoper's speculation is right.

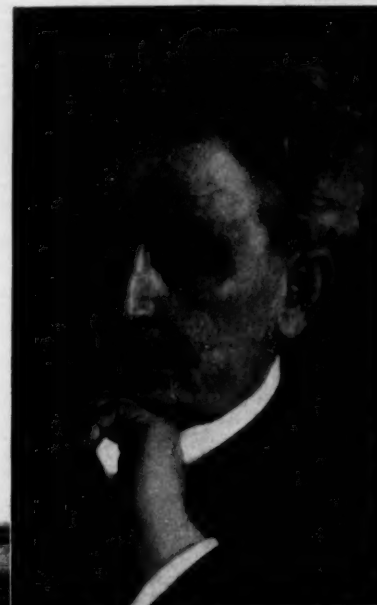
Meantime this enterprising institution is constantly enlarging its own repertory with the usual and some unusual items. Among the latter is Handel's Rodelinde, which after the success of Julius Caesar, aroused great interest. As in the former instance, the arrangement of Dr. Oskar Hagen, of Göttingen, the practical re-discoverer of Handel's operas, has been made use of also in Berlin; and with the dramatic and musical content of this MUSICAL COURIER readers have been made familiar by reviews of performances in Göttingen, Zürich and other towns. The success in Berlin was hardly less remarkable than there. An excellent performance brought out the manifold beauties and the consistent nobility of the score. Melanie Kurt as Rodelinda and Wilhelm Gutmann as King Bertrich held the attention of the audience from start to finish by their impressive personifications and their beautiful singing. Fritz Zweig conducted the orchestra with evident understanding of the peculiar Handel style, and Dr. Victor Ernst Wolff, the best thorough-bass player I have ever known, sat at the piano.

The first Mozart opera upon this repertory is Entführung, which has been brought out in a charmingly stylized version, with very fetching white panties for the ladies that would do honor to Broadway. Musically it was less successful, though Goritz and Reiss, a familiar pre-war team in New York, did Osmin and Pedrillo acceptably. An excellent Ballo in Maschera has also been added to the Volksoper's

excellently: Bertha Malkin as Marina and Sonia Yergin as Xenia.

## JACQUES URLUS STILL A GREAT SIEGFRIED

Wagner's Siegfried, with Urlus in the title role, is the latest acquisition of the house. The performance made one homesick, for besides Urlus, three other ex-Metropolitan stars essayed their familiar parts: Melanie Kurt as Brünnhilde, still magnificent vocally and more especially



## JENUFA AND ITS COMPOSER, LEOS JANACEK.

This Prague and Berlin operatic success will be given at the Metropolitan next season. Leos Janacek, Bohemian (Czech) composer, has had the happiness of having his first great success come after seventy years of life, fifty of them spent quietly working in music. His opera, Jenufa, on a Bohemian folk subject, won immediate success at Prague when performed in its native language, and has just turned out to be the only successful novelty of the winter at the Berlin State Opera. The Metropolitan will produce it next season with Maria Jeriza in the title role, a part which will particularly suit her as she is a native of Brunn, formerly the capital of Moravia (Austria), but now belonging to Czechoslovakia. These pictures show the composer and a setting from the first act as given at the State Opera, Berlin.

repertory, though here the "stylized" (someone called it sterilized) scenery was distinctly out of place. Wilhelm Gutmann, the young concert baritone who two years ago had never been on a stage, is the feature of this production, as Renato: a most impressively tragic figure, and excellent in voice. In the minor role of Ragoni, the Jesuit, in Boris Godounoff this excellent artist so dominated the stage that one realized for the first time that the scene in Marina's chamber, the only one in which he sings, is an essential part of the opera and should not be omitted, as it is done in New York. I heard this Boris production again last night, with a Russian conductor (Issai Dobrowen) and a Russian Boris (Gregor Pirogoff) and must say that it is one of the best staged I have ever seen, and the best possible considering the size limitations of the stage. Georg Salter, who designed the scenery, has accomplished a genuine feat. Two young Americans are in this cast and doing

in a histrionic sense; Otto Goritz as Alberich; and Albert Reiss as Mime. A complete match for these authoritative Wagnerians was Hans Hermann Niessen, an impressive and convincing figure as Wotan, with a beautiful and voluminous voice. Eleanor Reynolds, the American contralto, sang Erda. Urlus, despite his fifty-six years, surprised everyone by the power and freshness of his voice, singing the part with an ease that would be the envy of all his younger colleagues, and by the sprightliness and youthful energy of his movements. Where is his equal among the younger generation?

## AIDA.

A special matinee was given at the Metropolitan on Monday afternoon, Aida being repeated. Interest centered in the first appearance of Karin Branzell as Amneris, in which Mme. Branzell made a very favorable impression. In ap-

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pearance she was regal and queenly and her fine, rich voice was heard to advantage. Elizabeth Rethberg sang the title role beautifully, Martinelli doing his familiar Radames to the delight of the large audience. Danise was the Amonasro—a rich voiced one—while Mardones and D'Angelo were the High Priest and King. Moranzoni conducted.

#### MORE OPERATIC SCANDAL

While the Staatsoper and the Volksoper are forging ahead in a merry competition, the Deutsches Opernhaus in Charlottenburg is in the throes of an internal disorder. Since its reorganization this institution seems to be somewhat top-heavy. It has a general musical director, Leo Blech, an administrative director with the title of Intendant, a business manager, Mr. Gruder-Guntram, late of Vienna, and above all of them there is an "angel," who owns the majority of the stock with the privilege of making up deficits. A week ago Mr. Gruder-Guntram, it seems, was asked to resign, and Leo Blech officially went on a "holiday." The mystery is not quite cleared up as yet. Certain only is that some of Mr. Gruder-Guntram's recent schemes, such as the Vienna Opera's season in Covent Garden, haven't materialized. The Italian opera company, which the Volksoper has now engaged, was also at first to have gone to the Deutsches Opernhaus, and "guests" more or less distinguished had become more frequent on the playbills than the regular staff. Why Mr. Blech should declare his solidarity with the manager-agent-impresario will probably never be known, but anyhow Mr. Blech is not to be allowed to slip out of his five-year contract, although the twenty or more thousand goldmarks per year don't go nearly so far as they did when, for the sake of them, Mr. Blech left his happy home, meaning the Berlin State Opera.

#### CONCERT LIFE PICKING UP

There is no doubt that things here are "picking up" again. There are almost as many street cars running now as there were before the system broke down six months ago. The underground has even decided to light its cars properly for the first time since before the war. And the concert halls are again lighted up (more or less) nearly every night in the week. Only one of the new halls, opened in the inflation period, has disappeared (the Schwetensaal), and one, the Klindworth-Scharwenka-Saal, has been turned into a theater-cabaret. Unless all signs fail, the month of April is going to see a rush and bustle in the concert field comparable only to New York.

The regular Philharmonic series has come to an end with a very classical concert, in which Wilhelm Furtwängler appeared in the dual capacity of conductor and pianist. This special attraction, and perhaps the fact that it was the last of Furtwängler's concerts attracted the greatest crowds of the season at both performances. They were rewarded, for they were treated to as musical a performance of Bach's F minor concerto as one could wish for. Rhythmically, expressively and even technically Furtwängler's playing reached a very high standard. He conducted the accompanying orchestra mostly with his head (a feat in which he is aided by an enormously long neck). In the glorious large movement he absolutely cast a spell over the throng.

His readings of the G-major Haydn symphony (No. 6) and the Beethoven C minor, too, were models for finish, clarity, delicacy and plasticity. There were no ragged edges, no tiresome moments, no exaggerations, and the orchestra, sensitive, flexible and highly strung, played in manner to be described only as superb. The enthusiastic outburst at the end brought the favorite conductor out eight times.

Announced as a "Strauss-Feier" (sixtieth birthday!) a concert conducted by the new chief conductor of the Berlin Opera, Erich Kleiber, had all the earmarks of an intentional sensation. The Alpensymphonie, that most futile of all modern manifestations of Kolossal-Musik, was performed with an orchestra of one hundred and twenty men. They developed the maximum sonority under Kleiber's energetic baton, but rendered no service to art commensurate with the enormous expense involved.

#### NEW CHAMBER MUSIC

Some interesting chamber concerts have brought stimulating novelties. Thus the Havemann Quartet, at the third of their Hochschule series, played a very beautiful though not very original quartet of Alexander Zemlinsky, whose four movements, run into one, occupied over an hour. Workmanship excellent and aristocratic throughout, though Wagnerian emotion not absent. The scherzo, reaching ahead to Pierrot Lunaire, was the best. The three string quartet pieces of Stravinsky, set between this and the beautiful Bruckner string quartet (which ought to be heard in America), hardly showed up to advantage. Their substance is slight indeed, and the *esprit* with which they are tossed off require a corresponding refinement in the performance. Which was not there.

A string quartet on a Jewish folksong by one Erich W. Sternberg, played by the Petzko-Schubert Quartet (ladies), has made a considerable stir. With one stroke Sternberg's name, hitherto totally unknown, has been placed among the most promising of present-day German composers. His music is modern in diction, but does not rely upon any sort of eccentricity or sensational atonality for its effect. Schönberg's influence is felt, but his idiom has been so thoroughly "digested" and transformed that the impression of imitation is avoided. Striking melodic and rhythmic motives, clever developments, interesting polyphonic treatment and effective construction are the elements of Sternberg's style. Its sternly pathetic Hebrew character gives this composition its individual color. Lily Dreyfus, a contralto with a good voice and a really musical soul was the vocal interpreter of the strange song that forms the finale of this remarkable quartet.

The November Group (which ought to be eminently safe despite its revolutionary name, now that the Ludendorff adventure also took place on a November day) has presented to Berlin the Casella five pieces for string quartet, well known elsewhere, and repeated the first violin sonata of Béla Bartók, who is becoming almost popular now.

#### PALESTRINA AND BACH

A beautiful antidote to this modernity has been furnished by two of the leading choirs in Berlin. The Hochschule Choir under Siegfried Ochs gave a performance of the

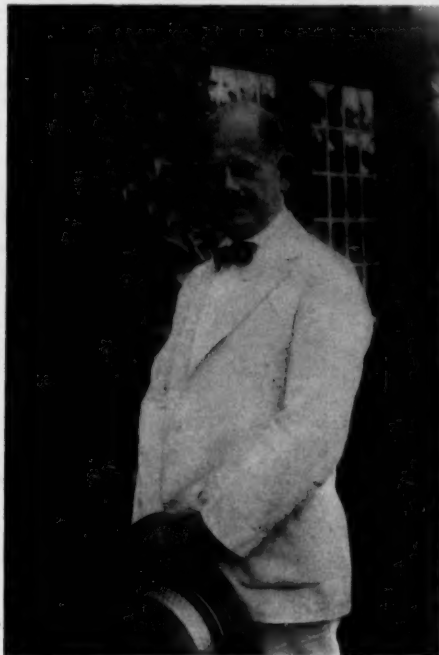
Bach B minor Mass recently, which, though far from perfect, allowed one to enjoy many of the supreme beauties of the work, and the boys' choir of the Berlin cathedral (Domchor), surely one of the finest in the world, sang Palestrina's Missa Papae Marcelli, immortalized in every musical history. But even without the musical histories this work would be immortal: its harmonies, sung with such purity of intonation and with such ethereal quality of tone, echoed through the dome of a lofty cathedral, are as sublime and moving today as they must have been three hundred years ago. Here is true religious emotion; here is elevation of the spirit in the praise of God. The Berlin Domchor is an asset to German musical life that the chronist is far too likely to overlook.

CÉSAR SAERCHINGER.

#### Bruno Huhn to Teach in Los Angeles for Six Weeks

Bruno Huhn will leave New York for the West, during the first week of June, making the trip via the Panama Canal. The first stopping place will be Los Angeles, where his vocal classes met with great favor last year. Many of the pupils he taught then will continue their studies with him this summer, and Mrs. Wallace, Mr. Huhn's manager in Los Angeles, reports that she has booked many new students for the forthcoming classes. He will teach in Los Angeles for six weeks.

To a large musical public Mr. Huhn's name is perhaps better known as a composer of beautiful songs and a highly



A SUMMER SNAPSHOT OF BRUNO HUHN

successful conductor of choral organizations rather than as a pupil of the famous Viennese Opera singer and teacher, Mme. Anna Lankow. However, his main work is as a teacher of singing. Of the many former pupils now before the public mention might be made of Fred Patton, who studied with him for two and one-half years; Royal Dadmun for three years; Merle Alcock for six months, Adelaide Gescheidt for five months, and Charlotte Lund for three months. Former members of the Metropolitan Opera Company who studied with Mr. Huhn are Lila Robeson and Florence Wickham. Suzanne Zimmerman, soprano, has studied with Mr. Huhn for three years, and with his assistance will give a second public recital in New York in the autumn.

Recent appointments of Huhn pupils to church positions include Frank Deely, tenor, who after competition goes to the Madison Avenue Baptist Church in New York; Allin Rogers, tenor, to the Second Baptist Church, Richmond, Va.; Mrs. Alexander Green, soprano, to the Church in the Gardens, Forest Hills, N. Y.

On completing his work in Los Angeles, Mr. Huhn will travel and rest leisurely, returning to New York September 10.

#### Five Roeder Pupils Heard

Dorothy Roeder, Harriet Merber, Irene Peckham, Hannah Klein and Therese Obermeier united in an hour of piano music at the Obermeier home, March 29, which was highly enjoyed by an invited company, and must have been very gratifying to Carl M. Roeder, their piano instructor. Some of the features noted in the playing of these young artists, who ranged in age from eleven to twenty, were: plastic interpretation and fine detail in Dorothy Roeder's playing, especially of the Rachmaninoff Humoresque; the musical spirit and rhythmic excellence in the playing of Harriet Merber; the clearness and charm of eleven-year-old Irene Peckham in pieces by Beethoven, Albeniz and Moszkowski; the fluency, poise and power in Hannah Klein's playing of Debussy and Liszt pieces (no wonder she was so warmly praised at her recent recital at the Great Barrington, Mass., school!); Miss Obermeier's exceptional brilliancy in pieces by Raff, Chopin and MacDowell, and, because of continued applause, her encore, Seguidilla (Albeniz).

#### Elsa Alsen with Friedberg

Elsa Alsen, dramatic soprano, who came to America a year ago with the Wagnerian Opera Company and who achieved an immediate success, will be heard in concerts next season. Mme. Alsen has just signed a contract placing herself under the exclusive management of Annie Friedberg, and is already booked in a number of important concerts for next fall. She will be available for special Wagnerian Orchestra performances as well as recitals, and will begin her new season in New York the middle of October.

## WHERE THEY ARE TO BE

From April 17 to May 1

- |   |   |
|---|---|
| <b>Althouse, Paul:</b><br>Cedar Falls, Ia., Apr. 18-19.<br>Lincoln, Neb., Apr. 21.<br>Philadelphia, Pa., May 1.   | <b>Lewis, Leonard:</b><br>Scranton, Pa., Apr. 20.   |
| <b>Arden, Cecil:</b><br>Albany, Ala., Apr. 17.<br>Pine Bluff, Ark., Apr. 22.  | <b>Mais, Guy:</b><br>Washington, D. C., Apr. 23.<br>Baltimore, Md., Apr. 23.  |
| <b>Bibb, Kathleen Hart:</b><br>Greensboro, N. C., Apr. 25-26.   | <b>Marsh, Lucy:</b><br>Ithaca, N. Y., Apr. 26.  |
| <b>Bock, Helen:</b><br>Philadelphia, Pa., Apr. 22.  | <b>Marshall, Olive:</b><br>Montreal, Can., Apr. 18-19.  |
| <b>Brookhurst, Claire:</b><br>Philadelphia, Pa., Apr. 22.   | <b>Martinelli, Giovanni:</b><br>Philadelphia, Pa., May 1.   |
| <b>Bryars, Mildred:</b><br>Cleveland, O., Apr. 24, 26.<br>Radford, Va., Apr. 28.<br>Jackson, Miss., May 1.  | <b>Mary Potter Company:</b><br>Boston, Mass., Apr. 27.<br>Shelbourne, Mass., Apr. 28.<br>Lynn, Mass., Apr. 29.  |
| <b>Burmesiter, Anna:</b><br>Chicago, Ill., Apr. 23.   | <b>Meisle, Kathryn:</b><br>Greensboro, N. C., Apr. 24-25.<br>Guelph, Can., Apr. 29.   |
| <b>Cafarelli, Carmela:</b><br>Scranton, Pa., Apr. 20.   | <b>Mellish, Mary:</b><br>Ridgewood, N. J., Apr. 25.   |
| <b>Chamlee, Mario:</b><br>Cincinnati, O., Apr. 20.<br>Minneapolis, Minn., Apr. 22.<br>Sheridan, Wyo., Apr. 23.  | <b>Metropolitan Opera Co.:</b><br>Atlanta, Ga., Apr. 21-26.   |
| <b>Coxe, Calvin:</b><br>Springfield, Mass., Apr. 25.  | <b>Milligan, Harold:</b><br>St. Joseph, Mo., Apr. 17.   |
| <b>Denishawn Dancers:</b><br>Galt, Can., Apr. 17.<br>London, Ont., Can., Apr. 18-19.<br>Montreal, Quebec, Can., Apr. 21-22.<br>Ottawa, Can., Apr. 23.<br>Kingston, Can., Apr. 24.<br>Toronto, Ont., Can., Apr. 25-26.<br>Albany, N. Y., Apr. 28.<br>Utica, N. Y., Apr. 29.<br>Morristown, N. J., Apr. 30.<br>New Brunswick, N. J., May 1. | <b>Minneapolis Orchestra:</b><br>Charlottesville, Va., Apr. 21.<br>Danville, Va., Apr. 22.<br>Rock Hill, S. C., Apr. 23.<br>Greensboro, N. C., Apr. 24-25.<br>Columbia, S. C., Apr. 26.<br>Charleston, S. C., Apr. 27.<br>Macon, Ga., Apr. 28.<br>Jacksonville, Fla., Apr. 29.<br>Valdosta, Ga., Apr. 30.<br>Aurora, Ala., May 1. |
| <b>De Pachmann, Vladimir:</b><br>Springfield, Mass., Apr. 26.   | <b>Moore, Francis:</b><br>Amarillo, Tex., Apr. 22.<br>Dallas, Tex., Apr. 24.<br>Waco, Tex., Apr. 25.<br>Alpine, Tex., Apr. 28.<br>El Paso, Tex., Apr. 29.   |
| <b>Ellerman, Amy:</b><br>Passaic, N. J., Apr. 23.<br>Ithaca, N. Y., Apr. 26.  | <b>Münz, Mieczyslaw:</b><br>Tokio, Japan, Apr. 15-19.<br>Yokohama, Japan, Apr. 22.<br>Osaka, Japan, Apr. 24.  |
| <b>Fanning, Cecil:</b><br>Whittier, Cal., Apr. 18.<br>Los Angeles, Cal., Apr. 20.   | <b>Nevin, Olive:</b><br>St. Joseph, Mo., Apr. 17.<br>Buffalo, N. Y., Apr. 26.   |
| <b>Gabrillwitsch, Ossip:</b><br>San Diego, Cal., Apr. 17.<br>Los Angeles, Cal., Apr. 18-19.<br>San Francisco, Cal., Apr. 20.<br>Berkeley, Cal., Apr. 25.<br>Bellingham, Wash., May 1.   | <b>Northrup, Margaret:</b><br>Forest Hills, L. I., Apr. 13.<br>Springfield, Mass., Apr. 25.<br>Rutherford, N. J., Apr. 27.  |
| <b>Gange, Fraser:</b><br>Washington, D. C., Apr. 24.  | <b>Pattison, Lee:</b><br>Washington, D. C., Apr. 22.<br>Baltimore, Md., Apr. 23.  |
| <b>Garrison, Mabel:</b><br>Boston, Mass., Apr. 20.<br>Saginaw, Mich., Apr. 28.  | <b>Patton, Fred:</b><br>Montreal, Can., Apr. 17-18.<br>Ridgewood, N. J., Apr. 20.<br>Pottsville, Pa., Apr. 23.<br>Halifax, N. S., Apr. 28-30.<br>Truro, N. S., May 1.   |
| <b>Giannini, Dusolina:</b><br>Springfield, Mass., Apr. 26.  | <b>Peavey, N. Val:</b><br>Scranton, Pa., Apr. 20.   |
| <b>Gutman, Elizabeth:</b><br>Baltimore, Md., Apr. 26.   | <b>Ponselle, Rosa:</b><br>Philadelphia, Pa., May 1.   |
| <b>Heifetz, Jascha:</b><br>Schenectady, N. Y., Apr. 21.<br>New Haven, Conn., Apr. 25.<br>Providence, R. I., Apr. 29.  | <b>Powell, John:</b><br>Sharon, Pa., Apr. 29.<br>Greensboro, N. C., May 1.  |
| <b>Hempel, Frieda:</b><br>Elmira, N. Y., Apr. 23.<br>Scranton, Pa., Apr. 24.  | <b>Quine, John:</b><br>Ithaca, N. Y., Apr. 26.  |
| <b>Howe, Doris:</b><br>Ithaca, N. Y., Apr. 25.  | <b>Rodgers, Ruth:</b><br>Pittsburgh, Pa., Apr. 24.<br>Ithaca, N. Y., Apr. 25-26.<br>Harrisburg, Pa., May 1.   |
| <b>House, Judson:</b><br>Montreal, Can., Apr. 17-18.  | <b>Samaroff, Olga:</b><br>Jackson, Mich., Apr. 24.<br>Toledo, O., Apr. 30.  |
| <b>Hyde, Ora:</b><br>Syracuse, N. Y., Apr. 26.  | <b>Sampaix, Leon:</b><br>Ithaca, N. Y., Apr. 26.  |
| <b>Jollit, Norman:</b><br>Buffalo, N. Y., Apr. 18.<br>Oberlin, O., Apr. 22.<br>Toronto, Can., Apr. 23.<br>Cleveland, O., Apr. 24, 26.<br>Fitchburg, Mass., Apr. 30.   | <b>Schmitz, E. Robert:</b><br>Prague, Czechoslovakia, Apr. 26.<br>Vienna, Austria, Apr. 28.   |
| <b>Jones, Ethel:</b><br>Chicago, Ill., Apr. 20.<br>Buffalo, N. Y., Apr. 22.<br>Ashtabula, O., Apr. 24.  | <b>Schofield, Edgar:</b><br>Baltimore, Md., Apr. 29.  |
| <b>Kinsey, Jackson:</b><br>Richmond, Va., Apr. 18.<br>Buffalo, N. Y., Apr. 22.  | <b>Simmons, William:</b><br>Clifton, N. J., Apr. 30.  |
| <b>Korb, May:</b><br>Philadelphia, Pa., Apr. 22.<br>Bethlehem, Pa., Apr. 24.  | <b>Sparkes, Lenora:</b><br>Macon, Ga., Apr. 28.<br>Jacksonville, Fla., Apr. 29.   |
| <b>Kortschak, Hugo:</b><br>Amarillo, Tex., Apr. 22.<br>Dallas, Tex., Apr. 24.<br>Waco, Tex., Apr. 25.<br>Alpine, Tex., Apr. 28.<br>El Paso, Tex., Apr. 29.  | <b>Sundelius, Marie:</b><br>Lindsborg, Kan., Apr. 20.<br>Jackson, Miss., May 1.   |
| <b>Kremer, Isa:</b><br>Cincinnati, O., Apr. 28.   | <b>Swain, Edwin:</b><br>Southampton, L. I., Apr. 17.<br>Philadelphia, Pa., Apr. 22.   |
| <b>Langston, Marie Stone:</b><br>Mauch Chunk, Pa., Apr. 21.<br>Newquehoning, Pa., Apr. 22.<br>Lansford, Pa., Apr. 23.<br>Coldale, Pa., Apr. 24.<br>Shenandoah, Pa., Apr. 25.  | <b>Tittmann, Charles:</b><br>Greensboro, N. C., Apr. 24.  |
| <b>Levitzi, Mischa:</b><br>Emporia, Kans., Apr. 30.   | <b>Trowbridge, Charles:</b><br>Ithaca, N. Y., Apr. 26.  |
|   | <b>Vreeland, Jeannette:</b><br>Oberlin, O., Apr. 22.<br>Cleveland, O., Apr. 24, 26.<br>Troy, N. Y., Apr. 30.  |
|   | <b>Wheeler, William:</b><br>Ithaca, N. Y., Apr. 26.   |
|   | <b>Whitehill, Clarence:</b><br>Ridgewood, N. J., Apr. 22.<br>Ithaca, N. Y., Apr. 25.  |

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## GOTHAM GOSSIP

## TOLLEFSEN'S SOLOISTS AT BROOKLYN MORNING CHORAL CONCERT

The spring concert of the Morning Choral of Brooklyn, Herbert Staveland Sammond conductor, assisted by the Tollefsen Trio (Augusta Tollefsen, pianist; Carl Tollefsen, violinist; Paul Kefer, cellist), was held at the Brooklyn Academy of Music, April 7. It was a happy combination, that of the female choral and the trio of stringed instruments, alternating in delightful songs and exquisite chamber music. The Choral gave Hawley's In the Deep's o' the Daisies, Smith's Page's Road Song, and Spross' A Rose Garden, all short and sweet songs, and well rendered. The Tollefsen Trio offered Arbos' Bolero, Spielter's Rocco Menuet (new), and Godard's Vivace from the trio in F. The Choral followed with The Spinning Chorus from The Flying Dutchman, The Cat-e-chist (humorous) by Henry Hadley, which had to be repeated, and Elgar's Fly, Singing Bird, Fly. The singing of this (the contest-song of the New York Music Week Association) won for the choral a prize, on March 12, 1924, for the high standard attained. Mme. Tollefsen played in masterly manner: Allegro, Appassionata (Saint-Saens), Arabesque (Lesche-

tizky), and Paraphrase on the Strauss waltz, Artist Life (new, Paolo Gallico), all done with grace and ease, and with fine effect. The Choral rendered The Lord Is My Shepherd (Schubert), with fine feeling, and the Tollefsen Trio then gave Allegretto grazioso (Schumann), and Finale from the G minor trio (Smetana). Trees, with incidental solo by Mrs. Frederick W. Oswald, Jr. (Carl Hahn); Dance of Gnomes (MacDowell), and Spring and Youth (Gaines), were the closing numbers by the Choral.

The real secret of the success of the Choral lies in the fact that they all think and act from a soloist's standpoint; their voices respond to the moods and fancies of song with spontaneity and artistic effect; the ensemble was well nigh perfect.

## BRICK CHURCH AUDIENCE HEARS BACH-HANDEL PROGRAM.

The chief novelty of the April 4 noon-hour of music, given by Clarence Dickinson at the Brick Church, was the harpsichord, played by Frances Pelton-Jones, the tinkling but clear sounds of which were heard in the well known Ave Maria prelude, gavotte and musette, in the concerto for harpsichord and organ, and the celebrated Largo for the same instruments. John Barclay, baritone, sang the aria from St. Matthew Passion (Bach), Handel's Revenge, Timotheus Cries and his beautiful Where'er You Walk. These Friday noon hours of music attract large audiences, whose attitude is that not so much of devotion as of deeply interested listeners; weary shoppers and busy business girls pre-

ponderate in these audiences, and find real pleasure in the music.

Stainer's Crucifixion will be sung on Good Friday at the Friday Noon Hour of Music at the Brick Church, under the direction of Clarence Dickinson, with Rodger Knox, tenor, and William Simmons, bass, as soloists.

Handel's Messiah (Parts II and III) was sung by the choir of the Brick Church under the direction of Clarence Dickinson on Sunday afternoon at four o'clock. The soloists were Corinne Rider-Kelsey, Rose Bryant, Charles Stratton and Frank Croxton.

## N. A. O. RECITALS AND PLANS.

Three important affairs under the auspices of the National Association of Organists, T. Tertius Noble president, consist of a festival of church school music, at the Middle Collegiate Church, April 4, under Herbert S. Sammond; a musical service and recital at St. Thomas Church, with an address by the rector on Listening to Music, April 10; and the coming morning concert of organ and choral music at the Capitol Theater by M. Mauro-Cottone, with the full chorus of the theater, on Wednesday, April 23, 10:30 a. m.

## MARIE DIMITY IS NEW SOPRANO.

Marie Dimity (pupil of Sanchez) is the newly engaged soprano at Greene Avenue Baptist Church, of Brooklyn, with Joseph Davies, solo baritone. She sang for Organist-elect Riesberg, and later for the music committee, and won out over a score of competitors. She, Edwin Grasse, and the new organist will be heard in a concert in the church, Thursday evening, April 24. F. W. R.

## Sousa's Next Tour Begins June 21

Lieut. Com. John Philip Sousa, the celebrated bandmaster, has completed his plans for his thirty-second annual tour at the head of the organization which bears his name, beginning with two concerts on the estate of Pierre du Pont, at Longwood, Pa., on June 21. The tour will continue until November 16, closing on that date with two concerts in Greater New York, a matinee at the Academy of Music, Brooklyn, and an evening concert at the Manhattan Opera House, New York. The evening performance will be under the auspices of the Musicians' Club of New York, of which Sousa is a member, and will be made the occasion of the celebration of his seventieth birthday. The Sousa tour this coming season will consist of twenty-one weeks, and will be confined principally to the Middle Atlantic States and adjacent territory. The tour will extend as far to the north and northwest as Winnipeg, and as far to the south as Memphis. The organization again will consist of 100 bandsmen and about a dozen soloists.

Sousa concluded his thirty-first annual tour on March 8, after making his fourteenth transcontinental journey on an engagement which extended over a period of thirty-two weeks. The tour was one of the most successful of his entire career. The famous bandmaster is now at his home at Port Washington, Long Island, where he is at work upon the original compositions and the arrangements which will be included in his programs for the coming season.

## Young Men's Symphony Orchestra's Final Concert

The Young Men's Symphony Orchestra, founded by the late Alfred Lincoln Seligman, will complete its twenty-second season with a subscription concert at Aeolian Hall, Sunday afternoon, April 20. Paul Henneberg, musical director and conductor of the organization, has prepared a program that includes the Oboen overture, the Jupiter symphony, the Grieg piano concerto and the Roman Carnival overture.

In accordance with the object of the society, two young musicians will make their first appearance: Lois Phelps, who will play the concerto, and Moshe Paronov (of the organization's conductors' Class) who will direct one of the numbers.

## Carreras and Hayden in Joint Recital

The joint recital of Maria Carreras, pianist, and Ethyl Hayden, soprano, given in Summit, N. J., created a deep impression, and resulted in a letter to the Loudon Charlton management from the secretary of the club, in which she writes: "Mme. Carreras is so great an artist that words cannot express one's enjoyment. It means much to have had our people hear a pianist of her rank, and she made a profound impression. Miss Hayden was delightful. Her interpretations were rarely beautiful. She is a true lieder singer."

## New England Dates for Bruce Simonds

Bruce Simonds, pianist, who recently successfully appeared in New York at Aeolian Hall, is booked for three more concerts in New England this season. Mr. Simonds will play in Southborough, Mass., April 27; New Haven, Conn., April 28, and Groton, Mass., April 29.

## Silberta Songs Popular

Rhea Silberta played with success at the Eclectic Club on March 26. She will appear in Newark, N. J., on April 30. Louis Lazarin sang Today, a new Silberta song, at the Brahms Club on March 7, while Leonard Brown has been singing Yom Kippur all season and is adding Samson Said and The Message to his repertory.

## Herma Menth Triumphs in Boston

GLOBE  
HERMA MENTH MAKES  
HER BOSTON DEBUT

Pianist Applauded With  
Cordiality

Mme. Herma Menth, a pianist whose numerous appearances in New York and other American cities have made her name familiar to those who follow musical news, gave her first Boston recital last night at Jordan Hall. An audience

Last Night  
on the Radio

Continued from First Page

Mme. Herma Menth, the pianist who played at Jordan Hall, her first Boston appearance, the night before, broadened some selections from Op. 10, No. 1, Mendelssohn, and three divine waltzes of Brahms. What a pity, I thought, that I sought other places when the music at home was so superb. And how grateful I was to those disturbances in the atmosphere which saved the evening for WMA. But for that I might have missed Mrs. Menth. Artists are not so rare these days, but artists like Mrs. Menth, it seems to me, are an age.

Angelus Records

Mehlin Piano

HERALD  
HERMA MENTH-  
AT JORDAN HALL

Large Audience Applauds  
Muscular Efforts  
and Speed

By PHILIP HALE

Herma Menth, pianist, played in Boston for the first time last evening in Jordan Hall. Her program was as follows: Liszt, Fantasia and Paganini on B. A. C. H.; Schumann, Pachelbel's Canon; Chopin, Nocturne; Debussy, Prelude; Brahms, Sonata; Dohnanyi, Rhapsody; and, as an encore, Liszt, Sonata.

POST  
MISS MENTH  
PLAYS IN-RED

Picturesque Pianist Presents Pleasing Picture

By WARREN STORBY SMITH

Not alone in her program and in the performance of it lay the interest of Herma Menth's recital in Jordan Hall, last evening. Miss Menth herself proved, in fact, more entertaining than her playing, vivid and tingling with life through the latter often was. Little, petite and bristly of movement, clad in red from tip to toe, her form seemed to be a shock of black hair, Miss Menth was a picturesque apparition. Was it through her ordering that the guests at the side of the stage were left

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## REINALD WERRENATH'S FAMILY TREE

### Reinald Werrenrath.

Born in Brooklyn, N. Y., 1883; operatic, oratorio and concert baritone; composer *Siesta*, *Cavalier Song*, et al.; editor of *New Arion Collection*, and two volumes of *Scandinavian songs*, etc.; leader of Glee Club, New York University; leader of University Heights Choral Society four years.

### Aretta Raymond Camp (mother).

Church and concert singer (Plymouth Church, Brooklyn, N. Y.) (Maternal grandfather and grandmother).

Henry Camp (Norwalk, Conn., 1824-1909.) Unusually fine low bass; for twenty-six years directed unaccompanied quartet choir in Old First Church and for fifteen years directed chorus and quartet choir of Plymouth Church. President of various societies in early musical life in New York.

(Married) Anna Armstrong, daughter of Isabella Scott and Matthew Armstrong (Scott family going in direct line from seventh century, highly cultivated church and concert singer, born in New York City).

### (Maternal great-grandfather and great-grandmother).

Nathan Camp (born Norwalk, Conn.); played bass viol in church in which he was deacon and had good bass voice.

(Married) Aretta Raymond, singer of old Raymond family from England among original settlers of Salem, Mass., in seventeenth century.

George Werrenrath, the baritone's father, was born in Copenhagen, Denmark, and became a well known tenor in Europe and America. He sang in opera in Wiesbaden, and also in London. It was Maurice Strakosch who persuaded him to leave Germany and study with him in Paris. Then they went to London with Charles Gounod. During this time, several concert tours were arranged for Mr. Werrenrath and Mr. Gounod, and it was after these tours, in 1876, that Mr. Werrenrath came to the United States for the first Wagner festival given by the opera company then playing at the Academy of Music. This company lasted two years and was the first attempt in America to produce grand opera on a large scale. George Werrenrath distinguished himself for his *Tannhäuser*, *Lohengrin*, *Sigmund*, and *Faust*, and earned great praise from American critics. Philip Hale wrote voluminously about *Lohengrin*. The most notable of the works done by the Danish tenor were three memorable tours with the Theodore Thomas Orchestra under the direction of Mr. Thomas. Mr. Werrenrath was soloist for seven years at the Plymouth Church in Brooklyn when the much famed Henry Ward Beecher was pastor. It was while singing in this church that the tenor met and married Aretta Camp (Reinald's mother), who was also singing there at that time. Henry Ward Beecher married them. Aretta Camp was a soprano of repute who made several concert tours in this country. She is a born New Yorker, claiming No. 1 Abingdon Square as her birthplace.

Henry Camp (Aretta Camp's father and Reinald's grandfather) was born in Norwalk, Conn., in 1824, and lived until 1909. He possessed an unusually fine bass voice and for twenty-six years directed the quartet choir in the Old First Presbyterian Church. For fifteen years he was choir

### (Maternal great-great-grandfather and great-great-grandmother)

Jonathan Camp, talented musician.

(Married) Rachel Kiekok, talented musician.

### (Maternal great-great-grandfather)

John Camp, bass voice.

### (Maternal great-great-great-grandfather)

Nicholas Camp. Came from England; important settler in Milford, Conn., 1625. Musical.

### George Werrenrath (father)

Born in Copenhagen (Denmark); famous tenor in opera and concert in Europe and United States; came to United States 1876; sang several seasons with Theodore Thomas and orchestra; numerous other concerts and in opera, notably *Lohengrin*, *Faust*, and others; seven years soloist in Plymouth Church.

### (Paternal grandfather and grandmother)

John Peter Werrenrath (1791-1869); remarkably fine bass voice; (married) Kirsten Christensen of Norway (1807-1859).

### Gifted musician.

### (Paternal great-grandfather)

Engelbert Werrenrath.

### (Paternal great-great-grandfather)

Engelbert Werrenrath.

threw Armstrong. Her mother's, the Scott family, was a direct descending line from the seventeenth century. Mrs. Armstrong Camp was also a well known concert singer in her day.

Going back another generation, to Reinald's maternal great-grandfather and grandmother, we find Nathan Camp, who was born in Norwalk, Conn., and his wife, Aretta Raymond, a descendant from the old Raymond family from England, who were among the original settlers of Salem, Mass., in the seventeenth century. Nathan Camp played the bass viol in the church of which he was deacon and his wife was a singer of importance. Another generation back on Reinald's mother's side, we find two talented musicians, Jonathan Camp, who married Rachel Kiekok. Jonathan's father was John Camp, who was a well known bass singer, and his father, who is the sixth generation back from



REINALD WERRENATH

York University from which he was graduated, and the conductor of the University Heights Choral Society for four years. A. B.

### Poem Dedicated to Sylvia Lent

The following poem was dedicated to Sylvia Lent, violinist, by Miss C. I. Orr, of Washington, D. C., after hearing Miss Lent in recital before the Society of Fine Arts in Washington recently:

#### SYLVIA

Poised, she stands, pulsating for her flight,  
Her brown eyes visioning the utmost height,  
The instrument she holds, a part of her,  
All music with an artist's power to stir  
Responsive hearts to ecstasy or tears,  
And yet but in the springtime of her years,  
What conquests will the nearing future bring  
To her who sounds the soul of every string?

### Easton Orchestra Wins Success

The Easton Symphony Orchestra gave its first out-of-town concert in Bethlehem, Pa., on March 25. A great success was scored, to judge by the excellent press criticisms at hand. The Bethlehem Globe stated: "The Easton Symphony Orchestra, Earle Laros conductor and one of the country's well known pianists, gave a concert in the Kurts Theater that was thoroughly pleasing and stamped the organization as of real symphonic caliber." In the Bethlehem Times one reads that "the music lovers of Bethlehem had the pleasure of hearing the Easton Symphony Orchestra in a program that was well given and very pleasing to the audience. The members played unusually well and the strings were especially pleasing."

### Terry's Spring Song is Properly The Answer

To settle the matter in the minds of publishers, teachers and students, in reference to a Spring Song used by Maria Jeritza, which she erroneously called *Springtime* and *Youth* in an article published in The New York Tribune book review, the composer, Robert Huntington Terry, states that this song is published as *The Answer*, and that synonymous titles—*Springtime is Here*, *Springtime and Youth*, *How do I Know*, *Summer is Here*—are all and the same, *The Answer*.

### Sibyl Sammis MacDermid Activities

The Sunday afternoons of April 20 and 27 will be the concluding dates of the season's miniature recitals given by Sibyl Sammis MacDermid, at her studio, 312 Riverside Drive. Besides these have been the several studio recitals by young artist pupils. In addition, Mrs. MacDermid has made numerous professional appearances in New York and vicinity, and beginning in May she will be soloist at a prominent New York church.

### Albert Stoessel Honored

At the final rehearsal of Beethoven's *Missa Solemnis* at Carnegie Hall recently, the members of the Oratorio Society of New York honored Albert Stoessel, their conductor, and Mrs. Stoessel by the gift of two silver vases. The presentation was made by Mrs. Mary Constantine, who praised Mr. Stoessel highly for the fine work he has done since he became conductor of the Oratorio Society in 1921.



ARETTA CAMP WERRENATH

master and leader of Plymouth Church in Brooklyn. His home was the mecca for the well known musicians of the day, including such people as the Steinways, Theodore Thomas, and others. Mr. Camp was the president of the old Mendelssohn Union Club and the New York Harmonic. His wife, Anna Armstrong, was also a well known singer and was soloist with him at the Presbyterian Church. They did such remarkably interesting unaccompanied singing that people flocked from all over to hear them. Anna Armstrong Camp was the daughter of Isabella Scott and Mat-



GEORGE WERRENATH  
as Lohengrin.

Reinald, was the well known Nicholas Camp, also a musician. Nicholas Camp came from England, an important settler, who founded the town of Milford, Conn., in 1625. The name of Nicholas Camp, as founder of the city, appears on the central stone of the memorial bridge in Milford, Conn., to this day.

On Reinald's father's side, the second generation back, we find two gifted musicians as mother and father of George Werrenrath. The father was John Peter Werrenrath, born in 1791, who lived until 1869. He had a remarkably fine bass voice, and was well known as a song interpreter. He married Kirsten Christensen of Bergen, Norway, who was a musician of great gifts. She was born in 1807 and lived until 1859. Of the third and fourth generation of Werrenraths we have but the meagre history that John Peter's father was Engelbert Werrenrath, a singer, and his father, who was also known as Engelbert, was talented musically.

If we should now turn to Reinald Werrenrath, we could probably give a short resume after the "Who's Who" fashion, and say that he was born of musically talented parents in Brooklyn, N. Y., in 1883. He is an operatic, an oratorio, and a concert baritone. He is the composer of the *Siesta*, *The Cavalier Song*, et al. He is the editor of the *Arion* collection, two volumes of *Scandinavian songs* (on the press). He was a leader of the Glee Club at New

# DEVORA NADWORNEY

New York Sun, April 4, 1924—

She disclosed a rich resonant voice and admirable interpretative power.



## CHICAGO PLEASSED WITH GRADOVA'S PLAYING; BLOOMFIELD-ZEISLER SCORES WITH ORCHESTRA

Elman, Rosenthal, Florence Lang, Amy Neill, Geraldine Rhoads and William Hill the Principal Concert Givers—San Carlo Company Closes Season—Apollo Club Presents Rossini's Stabat Mater and Hadley's Resurgam—Bush Conservatory Concert—Musical College Selects Judges for Competition—Lee Pattison Permanently Engaged for Gunn School—Other News of Interest

Chicago, April 12.—Sunday concerts were again numerous last Sabbath, and musical Chicago harbored in its midst two of the world's most celebrated musicians and a youngster who should go far in her chosen profession—Mischa Elman, Moriz Rosenthal and Gitta Gradova, respectively. The other recitals that were attended by a representative of this paper were those of Florence Lang and the joint recital of Geraldine Rhoads and William Hill.

GITTA GRADOVA.

This young lady is given precedence in the review of last Sunday's concerts, as most of her training has been obtained in Chicago, her home town. Although only eighteen years old, she has studied for many years under excellent teachers, among whom may be mentioned Esther Harris, with whom she studied for many years; Maurice Aronson, Sigmund Stojowski and for the past four years with Mrs. Siegfried La Voie Herz, under whom she still coaches her repertory. Gitta Gradova's is a big talent and it is no exaggeration to state that she is the best among the young pianists heard here this season, and this means a great deal, as some very fine debuts have been registered throughout the season. Her program, though somewhat conventional, was a very difficult and interesting one, built in a manner to disclose the full gamut of her art. It was opened with Handel's chaconne and variations in G, followed by the Gluck-Sgambati Melody, and the first group ended with the prelude, chorale and fugue by Cesar Franck. The second group included solely works by Scriabin, and the final group was divided between compositions by Blanchet, Goossens and Chopin. Very few professional pianists nowadays lack in technic. Mechanism that would have surprised a decade ago, today makes but little impression. Thus, a pianist with great technic can no longer win approbation solely on that equipment, but what is not so often encountered are pianists that, to splendid technic, add big

mentality, large enough to imbue their own personality in the music of the composer. Such a pianist is Gitta Gradova. Heard for the purpose of this review in her opening groups, she gave the best explanation of the big success she scored at her two New York appearances by giving a splendid account of herself. Modest in appearance, serious and with the assurance of one absolutely sure of herself, she played with great virility, and her poetic insight served her to good purpose in the Gluck-Sgambati Melody. Her deep musicianship made of the chaconne and variations of Handel and the Cesar Franck prelude, chorale and fugue fine vehicles for the display of ten strong fingers which respond auto-



GITTA GRADOVA

matically to the demands of her will and uncommon intellectuality. She drew from her instrument now velvety and soft tones, then dynamics of such force as to astound even her most sanguine admirers, many of whom, judging by the big success that she scored, were among the auditors. Miss Gradova has a big future in store for her and her professional debut in Chicago is sure to have many tomorrows.

MISCHA ELMAN.

One of the most popular violinists of the day, Mischa Elman, held forth at the Auditorium. A review of his final Chicago appearance of the season does not seem necessary at this time, when it will be stated that he was at his very best and that he found as much pleasure in his playing as the audience derived from it.

MORIZ ROSENTHAL.

When Orchestra Hall was reached, Moriz Rosenthal was playing the Chopin sonata in B minor. The writer has seldom enjoyed this sonata more than on this occasion, and this will suffice as a review, as no greater praise could be

paid a pianist. Rosenthal is a master among masters, and his interpretation of the sonata will live long in the memory of at least one of his hearers as a model of execution and interpretation.

FLORENCE LANG.

At the Blackstone Theater, Florence Lang, soprano, was heard in an unhackneyed and well arranged program. Miss Lang has made big strides in her art since she was last heard here. The voice is rounder, of big carrying power, well handled, even in all registers, and used with consummate artistry. Her interpretations showed fine understanding and her clear enunciation added materially in making her recital a most welcomed addition to this season's offerings.

GERALDINE RHOADS AND WILLIAM HILL.

Geraldine Rhoads, professional student of Louis St. John Westervelt, appeared at the Playhouse in a joint recital with William Hill, pianist. Miss Rhoads has been heard often in these surroundings, in conjunction with the Columbia Chorus, of which organization she is a member and with which she has often sung solos. The possessor of a fine contralto voice, she has been taught how to use it with discretion and understanding. She was much feted and made to encore. Mr. Hill's rendition of Moussorgsky's Pictures at an Exposition met with the full approval of his auditors.

SAN CARLO COMPANY CLOSING SEASON.

The San Carlo Opera Company closed its season at the Auditorium last Sunday evening, with a performance of Carmen, with Alice Gentle in the title role. Miss Gentle and Mario Valle, who sang the role of Escamillo, were the stars of the performance.

APOLLO CLUB CONCERT.

The Apollo Musical Club presented, on Monday evening, April 7, Rossini's Stabat Mater and Hadley's Resurgam. Alice Gentle, soprano, was the star of the evening. She swept all before her—chorus, orchestra, conductor and other soloists. In the Stabat Mater her singing of the Inflammatus quickened the pulse of at least one auditor, and though Miss Gentle sings contralto and mezzo soprano, she really shines at her best when singing dramatic soprano parts. She took the house by storm and the reception she received from the hearers has seldom been duplicated at Orchestra Hall and more seldom with the Apollo Club. In Resurgam, too, she was the high-light of the performance and made Why Hast Thou Hidden Thyself, O God, the outstanding number in Hadley's beautiful composition.

Walter Wheatley was next in favor, and well deserved indeed were the vociferous plaudits bestowed upon him after the trying Cujus Animam, in which the tenor disclosed his voluminous and sympathetic voice to fine advantage. Wheatley's choice was a happy one, as few tenors have the equipment necessary to sing the Cujus Animam. It needs a robusto tenor like Wheatley. In Resurgam he was less happy and in I Slept and Now I Wake Again he committed several musical errors, differing with the conductor in the matter of tempo.

Leah Pratt, contralto, has in her favor an uncommon voice, rich and melodious, but her drawback is an apparent lack of musicianship. She did her best work in the Stabat Mater, but though applauded to the echo, she must be criticized for the unsteadiness of some of her tones, especially noticeable in diminuendos; then, her phrasing indicates the necessity of further study.

William Phillips, billed as a baritone, sang a basso part, but acquitted himself satisfactorily. Why Mr. Phillips sang into the ear of Conductor Wild instead of facing the audience is a mystery. Was Mr. Phillips hypnotized by the baton of the conductor or was he afraid of not being heard by him? This hardly could be the case, as the young baritone has a very large voice, which he displayed in the various solos and quartets to advantage. Mr. Phillips, however, seems more at home in recital than in oratorio. His singing has not quite the nobility required from an oratorio singer.

The Apollo Club, under the leadership of its conductor, Harrison M. Wild, sang the Stabat Mater beautifully and

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### ORCHESTRA HALL

Wednesday Evening, 8:15 P.M. April 23, 1924



the Resurgam not so well. Hadley's cantata (a beautiful work, by the way, which should be heard all over the country and will remain in the repertory of oratorio societies) is quite difficult, especially for chorus. The attacks were not always precise, and more than once one was afraid of a catastrophe, but that one had not reckoned on the ability and superb musicianship of the conductor as with fine judgment he re-established the equilibrium of his forces so that few knew that anything unforeseen had happened, even when some of the choristers trailed behind the others. Mr. Wild is a big force with the Apollo and Mendelssohn Clubs of Chicago. In his long career he has done great work, and Chicagoans should respond more to any event in which he is interested and not a seat should have been empty at Orchestra Hall. As a matter of record, however, it must be mentioned that too many seats were left unoccupied at this concert.

#### HANS HESS' INTERPRETATION CLASS.

Once a month, on the second Wednesday, Hans Hess, the distinguished cellist and instructor, holds an interpretation class in the Fine Arts Building. Only five of his numerous pupils may at one time be members of that class. Thus, his students' desire to belong to the class is keen and the honor is well worth their efforts. To one of those classes a representative of the *MUSICAL COURIER* recently was invited, and the three soloists heard on this occasion sustained the big reputation that Mr. Hess has made in Chicago as the foremost cello instructor. Among the concertos prepared for the class for this occasion were: Arnold's op. 38, D'Albert's op. 20, Dvorak's op. 104 (B minor), Haydn's D major, Lalo's D minor, Moore's op. 64, Saint-Saens', Schumann's, Volkmann's, Klengel's, Romberg's No. 2 in B major, and No. 4 in E minor, and No. 9 in D major; also Goltermann's op. 13 in D minor and op. 51 in B minor, Ser-vals', and Boellmann's Variations, and Tchaikovsky's Variations and Rococho Theme. The students heard on this occasion were, for the majority, professionals who have for several years been under Mr. Hess' tutelage, and as their work has been reviewed at their public appearances they need no comment here other than to say that their playing reflected credit on their able mentor and that the hour spent listening to them was most enjoyable and profitable for their auditors.

#### BUSH CONSERVATORY CONCERT.

The third concert this season by the Bush Conservatory Orchestral School Symphony Orchestra took place on Tuesday evening, April 8, at Orchestra Hall. As at the two previous concerts this season, the inclemency of the weather did not prevent a throng from attending, and, according to Edward A. Schwenker, the secretary of the school, one hundred and fifty were turned away unable to secure seats. The third concert was especially interesting, not only because of the fine work of the orchestra and the soloists, but also because of three numbers from the pen of its conductor, Richard Czerwonky. The program was opened with the overture to William Tell (Rossini), in which the orchestra had ample opportunity to disclose anew its fine balance, and several of its members to shine in little solos. Ethel Murray, principal of the cello department, is singled out for the beautiful manner in which she played the few bars given her, in which she revealed a large, mellow tone. Then also must be mentioned Adeline Schmidt, a lady with white hair who plays the flute exceedingly well, as witnessed in her solo in the overture. Richard Czerwonky erred when he did not ask those young ladies to stand up at the close of the number, as both deserved special recognition. Agnes Knoflickova, a young violinist, chose Vieuxtemps' concerto in E major to introduce herself, and though the tone she draws from her instrument is voluminous and at times cello like, the number was a little too heavy for her, and some of its intricacies played havoc with the young lady. With further study she should be able to play such numbers as the one inscribed on the program, but for the present she should content herself with concertos not quite so difficult. The audience was most enthusiastic and she was recalled several times to the stage to acknowledge the plaudits. Czerwonky's two modern sketches, Pourquoi and Harlequin, are happy contributions to orchestral literature. Both compositions have their shortness for their best recommendation. A Carneval of Life, by the same composer, also a short number, has a great deal more to recommend it to music-lovers, its originality and fine orchestration being its two best reasons. After the intermission Madge Geiss played the Liszt concerto in E flat major, Josephine Decker sang the O Don Fatale aria from Verdi's Don Carlos, and the orchestra concluded the program with Liszt's Les Preludes. The second part of the program was not heard by this reporter, but from various sources it was learned that the pianist was ably successful in the concerto and that Miss Decker revealed an uncommonly fine voice, well trained and used, and that she was the most admired among the soloists.

#### FLORENCE TRUMBULL ENGAGEMENT.

Florence Trumbull has been engaged by Harrison & Harshbarger to give a joint recital with the Gordon String Quartet in Bloomington (Ill.), May 7.

#### CHICAGO MUSICAL COLLEGE SELECTS JUDGES FOR COMPETITION.

It is announced that the following distinguished musicians will act as judges at the prize competition which the Chicago Musical College will hold in Orchestra Hall, May 10: Frederick Stock, Prof. Leopold Auer, Rudolph Ganz and Herbert Witherspoon. The Chicago Symphony Orchestra,

directed by Mr. Stock, will assist. The preliminary competition will be held next week in Central Theater.

#### STULTS STUDENTS' ACTIVITIES.

J. Henry Welton, tenor, will shortly tour the East as soloist with the Wennerberg Male Chorus, under the direction of A. Cyril Graham. This organization from Augustana College is one of the best known Swedish male choruses in the country, and this trip will be Mr. Welton's second engagement with them. Mr. Welton will sing two arias with the Evanston Symphony Orchestra, under the direction of Prof. H. E. Knapp, at the Patten Gymnasium, April 17.

Louise Stonehocker, mezzo-contralto, will appear in recital at Salem (Wis.), April 18, doing several numbers with accompaniments by the local orchestra. William O'Connor, tenor, will sing some special services during Easter week at Fort Scott (Kans.). Theodora Clepp, dramatic soprano, has been meeting with much success in numerous local appearances, notably so in the case of the Sunday afternoon salons held at the Van Vlissingen Studios on Surf street. Ben Carswell, baritone, has been engaged as soloist in the current Rainbow Garden Revue, all of those appearing being students of the well known Walter Allen Stults.

#### A ROSINE RECITAL.

Beulah Rosine, the talented young Chicago cellist, will appear in recital in Racine (Wis.) on April 17. Miss Rosine has filled a large number of engagements throughout the season.

#### AMY NEILL'S RECITAL.

Amy Neill, who has recently returned from Europe, where she has been sojourning for the past two years, and who in her recent debut in New York scored a huge success that promised well for her Chicago appearance, was received on Wednesday evening, April 9, at Orchestra Hall by a very large audience. When she first appeared, beautifully gowned and a picture of grace and modesty, Miss Neill must have been moved by the tempestuous plaudits that greeted her on the threshold of the stage, and as she advanced towards the audience the applause grew and its prolongation established a record for any instrumentalist who has appeared at Orchestra Hall this season. It was a welcome such as Americans know how to give a favorite son or daughter, and no artist is dearer to Chicago than Amy Neill, a Chicago artist of yesterday and an international artist of tomorrow.

Miss Neill had prepared for her Chicago re-entry selections which would enable her to show the full gamut of her art and her complete mechanic and mental equipment, and she did this to the entire satisfaction of all her hearers. Two years only have elapsed since Miss Neill left these shores, and the time she spent in Europe was occupied in hard study and long and tedious hours of practice, judging from the manner she played throughout the evening. When she left here Miss Neill was a violinist who gave promise, but few even among her most sanguine admirers had expected that she would develop so rapidly, but the truth is, that today this young American violinist can take her place among the big violinists of the day. She is a mature, if young, artist, and her playing that of a mistress of her instrument.

Her program opened with the Mozart concerto in D major, which she played with refinement, beauty of tone, discernment and authority. After each movement she had to bow repeatedly to acknowledge the enthusiasm of her auditors. The Tartini-Kreisler fugue, which opened her second group, was delightfully rendered. Her playing has nobility and the beautiful tone that she draws from her violin has a note of tenderness that is most appealing to the ear. Her tones are not only tender but also voluminous when necessity demands and angelic in piano passages. Always accurate as to pitch, her technic is impeccable, and in this number, as in all the others, she made a deep impression through the sincerity with which she played and which, after all, is the sure mark of artistry. In the Intrada, by Des-planes-Nachez, all the above qualities were again much in evidence, and the Francoeur-Kreisler Siciliano et Rigaudon, which concluded the group, left in the minds of her audiences a clear impression, and though many violinists have played that number in the past none have rendered it better than did Miss Neill on this occasion.

After such praise what more need be said? Her program further included the D'Ambrosio concerto in B minor; the delightful Pale Moon, by Frederick Knight Logan, so well arranged for violin by Kreisler; Planxty, an old Irish dance, arranged by Charles Wood; A Forest Lament, by O'Connor-Morris, and the Sarasate Introduction and Taran-telle. Several bouquets of roses were tendered the recitalist after the second group, and throughout her program she was asked for many encores, which she graciously added. Isaac Van Grove, who plays accompaniments as they should be played, performed on the piano in a manner entirely to the satisfaction of the audience and the violinist. The Neill recital may be counted among the big musical events of the season.

#### MASON AND POLACCO LEAVE CHICAGO.

Last Friday, on the Century, Edith Mason, the distinguished soprano, and her husband, Maestro Giorgio Polacco, musical director of the Chicago Civic Opera Company, left for New York. The Polaccos will sail for Europe on April 18, and though both have received flattering offers to appear in Europe as guests, it is doubtful that they will acquiesce to those desires as they intend to take a well deserved rest in their palatial home in Milan, Italy. Both Mason and Polacco showed a representative of the *MUSICAL COURIER* cables from managers of leading opera

houses in France, Italy, Austria and Germany, begging for guest appearances during the months of April, May and June. When asked if the names of those theaters might be mentioned in the *MUSICAL COURIER*, both said, "Please don't. It would look like press work and a desire to get notoriety at the expense of some managers. If we were to accept the dates, then it would be all right to publish the names of the theaters, but an artist is foolish to make use of correspondence with managers for advertising purposes. It is an injustice to the impresario, and as we both feel honored and happy to have been asked, we much prefer to keep quiet about the matter, and that correspondence was shown you only as a friend and not as a reporter." "Such confidence will not be broken," was the polite answer.

#### GORDON STRING QUARTET ENGAGEMENTS.

Future dates to be filled by the Gordon String Quartet include the University Club, Chicago, April 16; Milwaukee, April 20; Ripon (Wis.), May 1, and Bloomington (Ill.), May 7.

#### MUHLMANN SCHOOL OF OPERA.

Pupils of Adolf Muhlmann have been singing on various occasions, especially Berte Long, contralto, who gave a request program on March 26 for the Radio. During her singing, telephone calls came in asking her to repeat some of her numbers, which she did. On March 30, she was substitute soloist at the Eighth Church of Christ, Scientist, and on April 1 she gave the vocal illustration on a lecture about Jewish Music. On April 2, she gave a program for the Chicago Tribune radio station, and so did Isadore T. Mishkin on the same evening. Miriam Knauf sang on April 1, for the radio.

#### GLENN DILLARD GUNN SCHOOL HAPPENINGS.

The Gunn School of Music announces the permanent engagement of Lee Pattison, distinguished American pianist. Mr. Pattison has taught at this school during the last summer term and throughout the year at such intervals as his many engagements in concert permitted. He has now decided to make Chicago his home, and beginning June 1 will teach exclusively at the Gunn School. He will not, however, discontinue his concert activities, which, in conjunction with Guy Maier, were productive of more engagements than any other pianist has secured during the past two seasons, so it is stated, Paderewski of course excepted. Mr. Pattison will conduct concert classes, artist classes, ensemble classes, and will teach privately.

Mr. Gunn's How to Study class plans a series of recitals representative of the work done during the past eight months. These will take place on Tuesday afternoons during the month of May in the recital hall of the school. The programs will include the two sonatas, four scherzos, four ballades, all the etudes op. 25 and many op. 10, as well as miscellaneous compositions of Chopin. These will represent, in addition, the works of Franck, Debussy, Liszt.

Earlier in the season the class studied Bach and Beethoven exhaustively, and this department of repertory has already been represented in recital.

The Normal Training Classes of the Gunn School are drawing to a close, and many of the young people who will receive certificates in June already have offers of positions. The work covered in this training has been most exhaustive. The curriculum includes all aspects of normal methods, a detailed analysis of teaching repertory and extended experience in practice teaching.

During the year, Mr. Gunn's How to Study class and Mr. Muhlmann's opera class have entertained the following distinguished guests: Moriz Rosenthal, Lee Pattison, Mary Garden, Giorgio Polacco, Edith Mason, Henry Cowell and Ettore Panizo.

#### OUMIROFF-SPRAVKA ACTIVITIES.

Those two sterling artists, Boza Oumiroff, baritone, and Ella Spravka, pianist, both of Bush Conservatory, have been busy the past week filling numerous engagements, in addition to teaching a large class. On April 3, they gave a joint recital before the Chicago Mexican Colony at Hull

(Continued on page 65)

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## CINCINNATI HOST TO OVER 2,200 MUSIC SUPERVISORS

Seventeenth Annual Conference of Public School Music Supervisors Proves a Notable Event—Excellent Musical Programs—Interesting Addresses and Discussions—More Than 800 Attend Banquet

Cincinnati, Ohio, April 12.—The seventeenth annual conference of the supervisors of music in the public schools was opened here at the Hotel Gibson on April 7, when more than 2,200 music supervisors from all parts of the country met in this city. The formal opening of the conference began with a dinner and reception in the evening of the first day. There were concerts, musicales and recitals in many parts of the hotel on the opening night, by way of a welcome for the visitors. There was also a display of booths of a large number of music publishers. The delegates were welcomed to the city by Dr. Randall J. Condon, superintendent of Cincinnati public schools. A welcome was extended in behalf of the Cincinnati musicians by Thomas James Kelly, of the Cincinnati Conservatory of Music. A response was made by George Oscar Bowen, director of music, public schools, Ann Arbor, Mich., in which he complimented Cincinnati on her art and music achievements. The Orpheus Club of Cincinnati, under the direction of Prower Symons, gave a program of vocal selections. Margaret Powell, of the Cincinnati Conservatory of Music, sang three songs written by Corinne Moore Lawson, composer, who accompanied the singer on the piano. After the meeting dancing was enjoyed, led by Elizabeth Burchard, of New York City, an authority on folk dancing.

As one of the interesting phases of the meeting visits were made to a number of the schools. On the following morning the second annual breakfast of the Founders' Association, composed of those who attended the organization of the conference seventeen years ago, was an event. A song of grace, written by William Arms Fisher, Boston, was sung at the opening of this meeting. Mrs. Frances Elliott Clark, president of the Founders' Association, presided at the breakfast. This was conceded to be the largest gathering ever held of the music supervisors' organization.

On the second day an address was made by Osbourne McConathy, director of music, Northwestern University, Evanston, Ill., on the passing of the day of the music misfit in the schools. His address was followed by a talk by W. Otto Meissner, president of the conference. His talk was a very interesting one. Nellie I. Sharp, state supervisor of music in Ohio, was the next speaker. Inez Field Damon, director of music, State Normal School, Lowell, Mass., talked on public school music. A history of the May Music Festival Association was described in detail by Attorney Lawrence Maxwell, president of the association, who is an efficient organizer. This interesting talk took his hearers back for a period of fifty years. Edward D. Roberts, assistant superintendent of Cincinnati public schools, made an address on the importance of music in education. George H. Gartlan, director of music in schools of Greater New York, spoke. He has been appointed official representative of the Music Supervisors' National Conference to attend the National Educational Association in Washington, D. C., in June, to urge a closer cooperation of music teachers. Sidney Silber, president of the Association of Presidents of State Music Teachers' Associations, talked on Applied Music Credits in Our High Schools. He is dean of the Sherwood Music School, Chicago. A number of talks were made at the various schools by the visiting delegates.

A reception to the visitors was given on the evening of April 8, in the drawing rooms of the Cincinnati Conservatory of Music, by the Cincinnati Conservatory Chapter of Sigma Alpha Iota Musical Sorority. Bertha Baur, director of the conservatory, gave a reception to the delegates on April 9, which was followed in the evening by a concert by the Richmond (Ind.) High School orchestra, under the direction of J. E. Maddy. Helen Eichhorn, a piano pupil of Mme. Liszewska, appeared as soloist, playing the Concertstück, by Weber, with the orchestra.

A concert was given on the afternoon of April 9, at Music Hall, by the College of Music orchestra, under the direction of Adolf Hahn. Margaret Quinn Finney, pianist, pupil of Albino Gorno, dean of the college, was the soloist.

She played the Fantasia Ballet, for piano and orchestra, and the Rhapsodie Elegiaque, by Liszt, arranged for piano and orchestra by Burmeister.

Part of the concert was made up of a children's chorus composed of 1,000 school children from Cincinnati public schools, under the direction of Alfred Hartzell, director of the May Festival chorus, who rendered the children's cantata, Into the World, by Peter Benoit, which was given its initial performance some years ago by Frank Van der Stucken. The orchestra was directed by Adolf Hahn.

Lillian Tyler Plogstedt gave an organ recital at East High School on the afternoon of April 7, for visitors to the convention.

A concert by various musical organizations of East High School, under the direction of Joseph Surdo, included selections by the senior orchestra, a special mixed chorus and the girls' glee club, with combined choruses from the school.

At the meeting on April 9, an address was made by Mrs. Mark E. Oberndorfer, national music chairman of the General Federation of Women's Clubs, on the future of music in the schools.

At the banquet given at the Hotel Gibson on the evening of April 9, more than 800 delegates were present. William Arms Fisher, Boston, acted as toastmaster, and among the distinguished guests were Lorado Taft, Chicago, noted sculptor, who made an address on Beauty as a Civic Asset, and Mrs. Edgar Stillman Kelly, who made a plea for American opera sung in English. Another speaker was Frederick Neil Innes, Chicago bandmaster, on the popularity of jazz music, and why it should be eliminated by a more careful consideration of music by school bands. Musical selections were rendered by Dan Beddoe, Kathryn Meisle (Chicago Opera), Cincinnati Conservatory String Trio (Jean Verd, Jean ten Have and Karl Kirksmith), and the Orpheus Quartet, of Cincinnati.

Among these who made addresses before the convention were William John Hall, St. Louis, noted organist, asking for a Music Week; Petrona Ramas, from the Philippine Islands, who spoke on Music in the Grades, and Charles E. Griffith, director of music in the Newark, N. J., schools, who talked on Folk Music in the Philippines.

The fourth day of the convention was given over to a number of matters of business, including addresses by several delegates. Mrs. William J. Hall, national director of junior clubs of the National Federation of Music Clubs, talked on the "movies" and music and the latter's influence on the average child. O. E. Robinson, director of the department of public school music, Chicago, discussed the importance of adequate training for music teachers in the public schools. Louis Mohler, of Columbia University, New York, advocated a system wherein a child would be allowed to choose his own course, while Alice E. Bivens, president of the Southern Music Supervisors' Conference, spoke on the normal school. J. W. Wainwright, director of instrumental music, Fostoria, O., spoke on the prize winning band in his community, and Ernest Hesser, Indianapolis, Ind., chairman of the music appreciation section of the conference spoke on the appreciation of music. An interesting talk was made by Dr. Sigmund Spaeth, New York, on the whistle as part of the music in history.

There were a number of concerts and recitals, which included a chorus of 500 supervisors, under the direction of the newly elected president, William Breach, who entertained with a concert for the other delegates and visitors. There was a fine concert by the Cincinnati Symphony Orchestra.

The election of officers for the coming year resulted in the following: William Breach, director of public school music of Winston-Salem, N. C., president (the first president ever elected from the South by the conference, and this was due to his work in behalf of the organization); Lee Osborne, Maywood, Ill., first vice-president; George O. Bowen, Ann Arbor, Mich., re-elected second vice-president and editor of the Supervisors' Journal, and the re-election of A. Vernon McFee, Johnson City, Tenn., as treasurer; Grace Wilson, Topeka, Kans., as secretary; and P. C. Hayden, Keokuk, Iowa, as auditor. Louise Westwood, president of the Eastern Supervisors' Conference, was elected to the Board of Directors for five years.

Kansas City was chosen to be the place for the 1925 convention.

The conference went on record as opposing the bill for the establishment of a national conservatory of music, but favored the substitute that calls for consideration of the matter as a possibility.

The closing day brought a number of addresses, these including talks by Prof. Edward B. Birge, of the department of music of Indiana University, in which he hoped that in future the public schools would be taught by specialists, and not by grade teachers.

There was a session, held at the request of Randall J. Condon, superintendent of schools, at Hughes High School, when Edward Howard Griggs, noted New York author and lecturer, was the last speaker to be heard. On this occasion it was announced that through the efforts of W. Otto Meissner, retiring president of the conference, that Edgar Stillman Kelley, noted American composer, is being granted a fellowship at Western College, Oxford, O. Mr. and Mrs. Kelley are both members of the faculty of the Cincinnati Conservatory of Music. On account of his indisposition he was unable to make a talk, so Mrs. Kelley made an address for him on The Problems of the American Composer.

There was singing of Auld Lang Syne by the entire assemblage as a fitting close to the most successful conference that has thus far been held. A vote of thanks was extended to all those who had done so much to make the convention a success. W. W.

## Mme. Lowe's Class Evenings Gain in Interest

Caroline Lowe, the well known vocal teacher, finds that her class evenings are growing decidedly in interest. The pupils derive much benefit and enjoyment from them and they are to be continued. On March 31, the following took part: Betty Blanke and Doris Makstein, sopranos; Margaret Bradley and Myrtle Purdy, contraltos; Ralph Pemberton, Sam Cibulski and Nicholas Clarkson, tenors; Charles



GIULIO CRIMI,

well known tenor, who recently achieved a triumph at his first of ten guest performances at the Costanzi in Rome. This was in L'Africana and he will be heard in other roles of his extensive repertory. On May 15, Mr. Crimi will sail for South America where he has been engaged for thirty-four performances at the Colon, Buenos Aires.

Hoerning and Robert Mahu, baritones. An excellent program was rendered and the entire evening, including the unique method of criticizing, was another success.

## Von Klenner Summer School at Point Chautauqua

From June 23 to September 15, Katharine Evans von Klenner will occupy Wookootsie Villa, Point Chautauqua, N. Y. Far from the noise, heat and distractions of a large city, the results obtainable in this, one of nature's garden spots, are incomparably greater than can possibly be obtained in any other environment. To this summer school former students, teachers from every State in the Union, wishing to receive inspiration and new incentives obtainable by daily association with their former instructors, those desiring of preparing new programs for the coming season's activities, and those who wish during school vacation to accomplish some well worth-while results in their musical development, while receiving every physical advantage from a life in the open, can be assured of most valuable return for the time thus spent. Wookootsie, Villa Point, Chautauqua, is a veritable Mecca for those wishing to become acquainted with the famous Garcia-von Klenner vocal method. Woods, fishing, tennis, golfing, boating, and within reach of the world-famed Chautauqua Assembly, the center of every form of educational advantage, make for an ideal summer resort. The languages, weekly recitals, studying of operatic roles, lectures upon musical subjects, and the broad musical outlook obtainable from daily association with this world-wide musical authority stimulate and inspire the students to the highest achievements.

Founder and president of the National Opera Club of America, Mme. von Klenner is also chairman of music in both the New York State and New York City Federation of Women's Clubs; she was also decorated with the Grand Prix at the Paris International World's Exposition, and is the acknowledged representative of the famous Garcia method in America. R.

## Hempel Wins Wisconsin

The following telegram from Samuel N. Pickard, the young Wisconsin manager who is giving a series of concerts in a number of cities throughout the State, tells its own story:

March 30, 1924.

No artist has ever made as great a success as did Frieda Hempel Friday and today at Appleton and Green Bay where she delighted very enthusiastic audiences. She has certainly won heart of Wisconsin music lovers and leaves here with host of new admirers. (Signed) SAMUEL N. PICKARD.

Miss Hempel will also give her Jenny Lind Concert in Sheboygan, Wis., during her brief tour in the Middle West, and six Wisconsin dates are scheduled for next season, if the time can be found.

## Shavitch to Conduct Faust Symphony

The Faust Symphony by Liszt will be performed at the last concert of the season by the Rochester Philharmonic Orchestra, under the baton of Vladimir Shavitch, on Wednesday, April 30, at the Eastman Theater, Rochester.

The chorus is being rehearsed by Oscar Gareissen, of the Rochester Festival Chorus, and the tenor solo part will be sung by Charles Hedley. This will be the first performance in Rochester of this important work.

## De Pachmann to Conclude Season

With the booking season half over, forty cities have contracted for farewell recitals by Vladimir De Pachmann next season. The veteran Chopinist's tour this season will close at the Springfield (Mass.) Music Festival late this month after playing forty-four dates without missing one. Mr. De Pachmann will retire to a summer estate in the Catskills which he has leased until fall.

## Olive Marshall to Sing with Reading Choral Society

Olive Marshall will appear as soloist with the Reading Choral Society in Reading, Pa., on May 27, in a performance of Brahms' Requiem and Dvorak's Te Deum.

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GRACE HOLST,

of the Chicago Opera, who has been reengaged for four performances of *Tosca* and *Pagliacci* at the Grand Theater at Bordeaux, Paris, is shown here enjoying her trip across the Atlantic Ocean, on the Steamship Paris, when she left this country recently to fill engagements abroad.



THREE OLD FRIENDS.

Manu-Zucca and Edwin Franko Goldman snapped at the former's home in Miami, Fla., during the latter's visit to Florida. The third "old friend" in the picture needs no introduction.



IDELLE PATTERSON,

soprano, to whom a pedigreed old English sheep dog, valued at \$1,000, was recently presented by a music lover in appreciation of her singing at a private soiree. Sir Jasper is at present only twelve weeks old. Mme. Patterson will exhibit him at the Dog Show next winter. (See story on another page.)



SNOW-BOUND IN CANADA.

Marie Tiffany is here shown snow-bound in Toronto, and is being extricated by Elizabeth Bonner and John Barclay. All three were soloists with the Mendelssohn Choir in that city.



CORNELIUS VAN VLIET,

cellist, who appeared with success as soloist with the Philharmonic Orchestra, under Mengelberg, on Saturday evening, April 5. Mr. Van Vliet will sail on April 24 on the S. S. United States for Europe to pay a short visit to his parents whom he has not seen in twelve years, since his arrival in this country. He will reestablish connections in Europe for a concert tour next season. Mr. Van Vliet will return to America in time to play at the Stadium Concerts this summer. (Photo by Lumiere)



YEATMAN GRIFFITH,

well known vocal authority, who highly endorses the songs of Rhea Silberta and teaches them in his studio.



SUE HARVARD,

contralto, who sang in Washington, D. C., at the Wardman Park Hotel at a formal dinner party given in honor of President Coolidge and Mrs. Coolidge. James J. Davis, Secretary of Labor, arranged the dinner, and twenty-two members of the cabinet were scheduled to be present. Palm Sunday Miss Harvard sang at the Marlborough-Blenheim Hotel in Atlantic City, her second appearance there this spring. (Photo © George Maillard Kessler)



JEANNETTE VREELAND,

soprano, who has been engaged for three performances of the Ninth Symphony with the Cleveland Orchestra, Nikolai Sokoloff conducting, during the week of April 21. The orchestra will give this work in Oberlin on April 22 and in Cleveland, April 24 and 26. The engagement will be Miss Vreeland's second with the Cleveland Orchestra in less than one year. (Photo by Nicholas Muray)



## VOICE CULTURE VS. BREATH CONTROL

By W. Warren Shaw

(Member of the American Academy of Teachers of Singing)

The subject of voice culture versus breath control in the cultivation of the voice is one worthy of special consideration, on account of the general misapprehension of the truth as reflected in the general work of the rank and file of present day vocalists.

In *The Lost Vocal Art and Its Restoration* I have attempted to correct what I consider to be a very general theoretical error in constructive work, particularly regarding breathing and breath control, as outlined by many vocal teachers.

The error appears to be as deep-seated as it is far-reaching; and the baneful effects of this common error manifest

that psychological views regarding voice production are much more important than physiological considerations; and it is upon this fundamental principle and its practical application that truly scientific voice production must stand. Correct physical development, however necessary, is essentially the result of psychological consideration in the normal activities of the average student.

There are of course cases where primary attention to physical development, as such, is advisable and even necessary; but such cases are exceptional and not at all representative. All such special treatment as from time to time may be found necessary should be regarded as merely temporary, pending the recovery from some abnormal condition.

Correct voice control involves all necessary muscular development as well as breath control, but muscular development and breath control do not necessarily involve correct voice control.

In vocal training the latter course is analogous to the attempt to make the tail wag the dog which, obviously, cannot be done gracefully, effectively or naturally.

## Irene Howland Nicoll Leaving for West

Genuine regret is felt here at the announcement that Irene Howland Nicoll is returning to her home in San Francisco, but what is bad news for the East is good news for the West, which is gaining, by her return, a singer of pronounced ability.

Biographically speaking, the career of this singer is as follows: She was born in San Francisco, but was educated in Boston and is a graduate of Boston University. In 1907 she went back to the West for a few years and in a short time became one of the leading church soloists and teachers of San Francisco and the bay region. Returning to New York in 1910 for the purpose of study, she remained here two years and then again continued her former activities and also became recognized by public and press as one of the finest concert artists on the Coast.

Mme. Nicoll's next trip East was in 1922, when she came to New York to prepare herself specially in concert work. She gave a New York recital in October, 1923, receiving flattering and highly encouraging notices from the press. She has also appeared in concert engagements in New York and vicinity, in Boston, Providence, and other New England cities, besides holding a very prominent church and synagogue position where her services have been greatly appreciated.

In talking with Mme. Nicoll one is aware of the sincerity and seriousness of purpose with which she regards her art. One critic has aptly called her "a singer with a message." She has very decided views in regard to the ministry of song. She stresses the importance of selecting songs with words that are worth while, and firmly maintains that American composers will produce songs that are worth serious study when they seek for poems that express lofty and noble sentiments.

The West should feel properly proud of this singer, who has proved herself to be the equal of Eastern artists.

## Soder-Hueck Pupils Before the Public

The Le Figlie di Dante Club, under the direction of Mazzini S. Papolla, gave the second concert of the season at the Auditorium of the Wadleigh High School, New York, April 9. An interesting program of vocal, violin and piano numbers was rendered.

Milo Picco, baritone of the Metropolitan Opera Company, sang twice on the program, his skillful rendition of the famous Barber of Seville Figaro aria bringing him rounds of applause. Edoardo Battente, tenor, gave *Una Furtiva Lagrima* from *L'Elisir d'Amore*, and later on a group of songs in Spanish, French and English, revealing a tenor voice of beautiful lyric quality.

Rita Sebastian, contralto from the Soder-Hueck Studios, sang *Mon Coeur s'Ouvre a ta Voix*, *Saint-Saëns*; *The Cry of the Woman*, *Mana-Zucca*, and *Marcheta*, Schertzing, her rich mellow contralto voice making a deep impression. Frieda Amelita Muller, soprano, sang, *The Star*, Rogers; *Will o' the Wisp*, Spross; *A Kiss in the Dark*, Victor Herbert, displaying a voice of lovely quality and excellent

schooling. She later appeared with Rita Sebastian in the *Barcarolle* (Tales of Hoffman) Offenbach. Josef Ferguile, pianist, offered some of his compositions, which he rendered beautifully. Carmine Laccheo, violinist, played numbers by Borrisoff, Padre-Martini-Kreisler and Wieniawski.

## First Audition of Opera Players, Inc.

As previously announced in the *MUSICAL COURIER*, the Opera Players, Inc., has been chartered. The organization's idea is to present a varied repertory comprising grand and light opera, classic revivals, pantomime and novelties of artistic worth. It plans to give productions in an intimate auditorium under its own direction, establishing this special point of contact between players and audience. The company is under the general direction of Enrica Clay Dillon.

The first audition was held at 15 West 67th Street on April 10. So many singers came to the audition that it was impossible for the committee to hear them all. A second audition was held on Saturday afternoon, April 12, and another was necessary on Wednesday afternoon, April 16. The management wishes to announce that additional auditions will be held on every Wednesday afternoon until further notice. All applications must be made to the executive secretary, Marian Munson.

## Harold Land's Busy Day

Harold Land, baritone, had a busy day March 30. In the morning he sang as usual at St. Thomas' Church, after which he went to Newark to rehearse the *Stabat Mater*, which he sang at three o'clock. Then he attended a reunion of the Sauvage family at the Robert Treat Hotel, and in the evening he sang Dubois' *Seven Last Words in Orange*. The Newark News said of Mr. Land's singing as follows: "The work of Harold Land, baritone soloist of



W. WARREN SHAW

themselves in general unsatisfactory results, as a natural consequence of a woeful confusion of ideas upon the subject.

All kinds of breath control are advocated according to the particular hobby of the teacher; and all the modifications of the pernicious doctrine are sown broadcast upon the fertile field of vocal endeavor represented by the ambitious student body.

Direct and wilful breath control I believe to be the very gravest mistakes in our modern vocal doctrines; and unfortunately it is almost universally taught.

Undesirable and undesired results have become cumulative as a consequence of the constant reiteration of its necessity on the part of the teachers. "The breath control is the most important thing to learn," they say.

The crux of the matter lies in the satisfactory adjustment of the viewpoint; for, analytically, "breath control" is a physical fact. Hence the confusion of ideas. Actual and wilful breath control are two different and distinct matters. Actual breath control, considered as a natural resultant phenomenon and capable of wonderful development, may be referred to without the danger of evil results in the synthesis of voice production, always providing that it is understood.

There is, however, a great danger lurking in the undue contemplation of the physical fact, which should be properly classified as purely psychological.

Impressing the mind with the importance of breath control reverses the normal mental process of natural vocal expression, and brings into the constructive agency a plan of procedure which is very apt to thwart its avowed purpose and defeat its desired end.

Mechanical voice production is the invariable result of such a preliminary mental process. Molehills immediately and almost magically become mountains. Vocal difficulties which otherwise would be easily surmounted accumulate and multiply as a result of this unnatural principle of vocal development so generally taught. Deep breathing is a blessing, but wilful breath control, deep or otherwise, constitutes a deep-dyed curse upon the highest efficiency in vocal art. Witness the early and singularly inexplicable vocal decline of many talented, promising singers, which can be largely accounted for by the vain attempt to exercise a natural function of our physical body in a wholly unnatural manner. In the experience of successful singers it is found



Belleclair Studio photo

IRENE NICOLL

St. Thomas' Church, New York, was marked by smooth quality of voice and a real appreciation of his part." In regard to Mr. Land's singing in *The Messiah* in Newark the News stated: "A well schooled vocalist is Mr. Land, and by his expert control of breath contended successfully with the most exacting demands made by the composer. After distinguishing himself in *But Who May Abide*, he roused the audience to enthusiasm by his voluble delivery of *Why Do the Nations*, in which his resonant tones, fine technique and spirited utterance wrought stirring effect."

## Dux to Sing at Ann Arbor Festival

Claire Dux will make her third appearance this season with the Chicago Symphony Orchestra at the Ann Arbor Music Festival in May.

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## ACROSS THE COUNTRY

**Boston, Mass.** (See letter on another page.)

**Cheyenne, Wyo., April 1.**—On March 30, the children's choir of the First Congregational Church was heard with pleasure by a large audience. Recently the little folks, ranging in age from seven to twelve, were fitted out by the Ladies' Aid Society with dainty white cassocks, and in these vestments they presented an attractive picture.

The First Baptist Church has secured the services of Ambrose Keihl, an organist of high rank, who comes from Seattle, Wash., where for a number of years he was organist of the First Baptist Church of that city. The organ has been thoroughly renovated and is affording satisfaction to the large congregation.

Mildred Boyer, pianist, an artist pupil of Mrs. H. L. Vaughan, has received a certificate of proficiency and a silver medal from the Sherwood School of Music in Chicago.

W. L. L.

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Columbus, Ohio, March 31.**—Columbus people have had the pleasure of hearing a number of musical treats this season, brought here by the Women's Music Club, the American Legion and Grace Hamilton Morrey, besides numerous other concerts sponsored by schools, churches, etc.

The American Legion presented Schumann-Heink, Mischa Elman and Louis Graveure. The Women's Music Club brought Rosa Ponselle, Alberto Salvi, Cleveland Symphony, Myra Hess, Harold Bauer, Pablo Casals and Erika Morini; The Minneapolis Symphony; Chaliapin and Olej Speaks are yet to be presented. To Grace Hamilton Morrey, concert pianist, and head of the Morrey School of Music, belongs the honor of bringing two of the most noted pianists, namely Paderewski and De Pachmann.

DePachmann played here March 27. As was expected, his recital was extraordinary. Playing an all Chopin program he lived up to all the eccentricities with which he is credited. Nevertheless he was warmly welcomed. His encores consisted of numbers by Schumann and Brahms.

Columbus has had several concerts this season given by its younger artists. One of the most active has been Harold G. Davidson, concert pianist and teacher. He has appeared in several concerts this season and presented many interesting programs. He recently programmed Ravel's F sharp minor sonatine, giving Columbus its first opportunity of hearing this work.

M. T. R.

**Danbury, Conn., April 1.**—An interesting program was given at the Hospital Tea at the Hotel Green. Mrs. Robert Morris was heard in two piano numbers and there were violin selections by Blanche Jennison. The Choral Art Club, directed by Mr. George L. Taylor, Jr., and consisting of women's voices, sang The Lotus Flower by Schumann, and Dreaming, by Harry Rowe Shelly. The following vocalists were well received by the large and enthusiastic audience: Isabel Huber, Dorothy Martin, Antoinette Daniels, Mrs. David Wilkinson, Mrs. George L. Taylor, Jr., and Mr. Mathias Lowe. Mrs. Robert Morris and Dorothy Scott were the accompanists.

Mrs. George L. Taylor, Jr. was the soloist at the third Lenten recital at St. James Church on March 15. Charles Andre Filler, organist and choir director, played in his usual musicianly manner, and Mrs. Taylor's beautiful contralto voice was much enjoyed in her artistic renditions.

The "high light" of Lenten musicales was the presentation of Du Bois' Seven Last Words at St. Joseph's Church, on March 16, by Kathryn M. Lane, organist, and choir director. Lewis James, tenor, and Frederic Baer, baritone, of New York, made a most favorable impression in their respective solos, while Agnes Lane McNamara of Bridgeport carried the soprano in a rich, well placed voice. Kathryn Lane at the organ has been warmly praised for her artistic conducting of this beautiful oratorio. Solemn Benediction was celebrated with Mr. George L. Taylor, Jr., as contralto soloist.

March 27, the study meeting of the Afternoon Musical Society was held at the home of Charles Kerr. This was in charge of Mrs. William McPhelimy and covered Form and Design in Music. Blanche Jennison, violinist; Mrs. Robert Morris, pianist; Jeanette O'Brien, soprano; Mrs. George L. Taylor, Jr., contralto, and Mrs. James Shafer, vocalist, a visitor from Bridgeport Music Study Club, gave the program. Mrs. Robert Morris was the accompanist of the afternoon.

Charles Andre Filler played numbers by Widor, Harvey Gaul and Nevin, at his fourth Lenten recital, March 29. Mrs. Seth Sanford, contralto, was soloist, rendering songs by Gaul and by Park.

The Paulist Choir, Father Finn conducting, gave an artistic concert to a large audience at the Empress Theater on March 13. This concert was under the auspices of the Holy Name Society of St. Joseph's Church.

E. T.

**Detroit, Mich.** (See letter on another page.)

**Elkhart, Ind., April 3.**—On January 29, at the Y. W. C. A., the Matinee Musicale offered a piano recital, under the chairmanship of Ora Manning. Mrs. Manning read a highly instructive paper upon the evolution of the piano. The program was given by Fern Winey, Ora Manning, Gladys Minardow, Per Lasson, Mrs. Carrier and Ethel Crawford.

The Civic Music Association presented Herbert Gould, bass, and Clara Louise Thurston, harpist, in joint recital, on February 5. The auditorium of Trinity Methodist

Church was filled to capacity and the program was excellent. Adalbert Huguélet was the accompanist.

American Music was studied at the meeting of the Matinee Musicale on February 12. Clara Ruch, chairman of the day, spoke on the Growth of American Music. The program included songs by Kramer, Woodman, Wood, Salter, Speaks, Carpenter, Mowry and Protheroe, interpreted by Gertrude Baumgartner, Clara Ruch, Mrs. Ivan Markel and Pauline Norriss. Ruth Barney deviated from the order of the day and played a nocturne in F sharp, and waltz in E minor by Chopin. Wilma Stanton and Mrs. J. R. Mathew were the accompanists.

Four members of the Matinee Musicale gave an artists' recital before the music department of the Progress Club on March 6, in return for one given by that club on December 4. The artists were Brenda McCann and Ruth Barney, pianists; Alene Darling, soprano; Eunice Zimmerman, violinist, and Ethel Crawford, accompanist. These reciprocity programs are a part of the year's work of the Matinee Musicale.

The opera Carmen was given in recital form by the Matinee Musicale on March 10 at the Y. W. C. A. Lida Edmunds was in charge. She read the story of the opera. This was interspersed by selections by a quartet, also solos and duets. The artists were Alene Webster Darling, soprano; Gertrude Baumgartner, soprano; Harvey Crawford, tenor; Charles Thompkins, baritone; Franc Silkwood Grover, female baritone, and Ethel Crawford, accompanist.

The Music Department of the Woman's Club, of Mishawaka, was heard in recital on March 25, at the Y. W. C. A. The program consisted of solos and trios by Bertha Tyler, soprano; Mabel Waidner, soprano; Minnie Olsen, Ethel Mayer and Ethelyn Woodward, contraltos; a piano group by Dorothy Locke, and violin group by Violet Parks. Margaret Corporon and Mary Grove were the accompanists.

De Pauw University Glee Club was heard in concert at St. Paul's Methodist Church on April 1.

The Matinee Musicale sent seven artists to South Bend to present a reciprocity program before the music department of the Woman's Club. The participants were Ethel Crawford and Fern Winey, pianists; Blanche Bowling, soprano, and a violin quartet, composed of Susan Brennan, Esther McCormick, Agnes Smith and Mary Utery. Wilma Stanton was the accompanist.

B.M.C.

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**Montclair, N. J., March 24.**—A unique program of music was given at the Community Vesper Service on March 2 in the Glen Ridge Congregational Church. The women's choir of the Community Chorus of Glen Ridge were assisted by the tenor and baritone soloists of the church, William Stamm and E. L. Roberts, and by the Quartet Ensemble of New York—Maurice Kaufman, first violin; Joseph Dickes, second violin; Otto Schill, viola, and Russell Kingman, cellist.

The Women's Choir has among its members the two singers of the church, Elsie McCall Persons and Mrs. William Peck. The program included works of Haydn, Mendelssohn, Beethoven, Coombs, Gilbert and Schumann. These services have become an important part of the community life as shown by the increasingly large attendance each month.

Under the direction of George Cameron-Emslie, musical director of the Montclair Heights Reformed Church, a distinctive concert was offered on March 4. It gave pleasure to a large audience. The program opened with the intermezzo from Bizet's L'Arlesienne suite played by Alice Schradieck Aue, violinist, and Charles F. Aue, cellist, with Mr. Emslie at the organ. Mr. Aue followed this group with Spohr's Romance and Popper's Mazurka. Glinka's

A Doubt and de Boisdeffre's At the Brookside were two other ensemble numbers. In both the solo work and ensemble numbers evidence was shown of complete mastery of the respective instruments and a perfect adaptability to the moods of the selections. The central part of the program was given over to Cudman's The Morning of the Year. This song cycle was admirably given by the Heights Church Quartet, consisting of Gladys H. Speer, soprano; Virginia Bettie, contralto; Frank B. Distelhurst, tenor, and Frank H. Vreeland, bass. This was the first of a series to be given under the direction of Mr. Emslie at the Heights Church and marks a step forward in the musical growth of the North End.

The music department of the Women's Club of Upper Montclair gave a charming costume recital on March 3 at the Union Congregational Church. The purpose of the well balanced program was to emphasize the contrast between classic and modern music. The evening was under the direction of Mrs. E. W. Heilig, whose musical efforts in Montclair are recognized by all. Those appearing on the program were Mrs. Heilig, Mrs. George Nesbit, Mrs. George Wing, Mrs. George Delafield, Mrs. Alfred Speer, and Mrs. A. Suehsdorf, Jr.

**Richmond, Va., March 27.**—George Harris, tenor, and John Powell, pianist, both Richmonders, appeared in joint recital at the Woman's Club on the evening of March 19.

The Lenten musical programs at Monumental Episcopal Church on each Sunday evening are attracting large audiences. On the evening of March 16, the choir rendered Stainer's The Daughter of Jairus. John L. Wilbourne, oratorio singer of Baltimore sang the tenor solos of the number, Mrs. Lawrence T. Price, soprano, and Charles Andrews, baritone. On the evening of March 23 the choir sang Martin's Holy Spirit Come, O Come.

The Ladies' Aid Society of the Bainbridge Street Baptist Church gave a musical program on the evening of March 21 for the benefit of the church.

Holland R. Wilkinson organized a chorus choir which will render music at a revival to be conducted at the Central Methodist Church during April. Wilkinson will direct the choir.

J. Harold Lawrence and Ashby Lawrence, assisted by Mrs. J. Harold Lawrence, gave a musical concert on the evening of March 21 in the parish house of Asbury Methodist Church, for the benefit of the parsonage.

The Musicians' Club of Richmond gave its sixth morning program on March 21, at the Woman's Club. The following members took part: Mrs. William R. Trigg, Jr., Mrs. C. L. Price, Mrs. A. H. Herman, Mrs. R. E. Piper, Mrs. F. F. Harker, Mrs. Chesley Martin and Ethel Bolling. The Colonial String Quartet rendered several numbers.

Sam Leonard Davis, blind pianist of Norfolk, Va., is (Continued on page 58)

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## OPINIONS OF THE PRESS

### New York Critics Commend Gilbert Ross

That Gilbert Ross scored a success at his recent New York recital is evident from the excellent press notices which he received. Excerpts from some of them are reproduced herewith:

The young artist reveals highly commendable qualities. His interpretation of the Franck sonata was excellent. Imbued with true musicianship and deep feeling, it was played with fine sincerity and



GILBERT ROSS

warmth. Mr. Ross plays simply and directly. His bowing is free and elastic, his tone full and sonorous.—New York Herald.

His simple unaffected manner accentuates his good musicianship. He grasped the message in Franck's A major sonata, and disclosed its moods and melodies with artistry and assurance.—New York American.

A carefully chosen program included Franck's sonata for piano and violin, which the young violinist gave with a broad sonority of tone, skilful phrasing, and brightness of style.—New York Times.

The Franck sonata was played with a tone of very agreeable quality; smoothly holding its own in involved passages. Mr. Ross was quite at home in technical difficulties, playing with confidence and dash.—New York Tribune.

### Cantor Rosenblatt's Success on Coast Tour

Appended are a few excerpts from the many criticisms which Cantor Rosenblatt has received while on tour:

His selections accented the remarkable range and quality of his voice, which thrilled at times like a trumpet note, and then faded to a tenuous whisper.—Seattle Post-Intelligencer, March 3.

Traditional Hebrew singing is a rarity outside of a synagogue, and thousands of his race were in attendance upon the famous precentor, welcoming him with cries and handclapping vociferously in its enthusiasm and direct from the heart in its spontaneous expression.—Illustrated Daily News, March 13.

Rosenblatt is Given Ovation in Concert.—Oregon Daily Journal (Portland), February 26.

Cantor Tenor Charms in Recital.—Portland (Ore.) Telegram, February 26.

His use of dynamics is a display worth hearing, leaping from forceful chest tones to finest pianissimos with all flexibility.—San Francisco Journal, March 6.

Hebraic Music Grandly Sung.—Los Angeles Examiner, March 13.

Josef Rosenblatt in Class All His Own as Concert Vocalist.—Portland News, February 26.

One of the greatest songs on the program proved to be one of his own and showed the great tenor in the role of distinguished composer.—Los Angeles Herald, March 13.

Josef Rosenblatt Awakens Human Emotion in Audience.—Los Angeles Times, March 3.

Rosenblatt Recital Draws Remarkable Audience.—Los Angeles Daily Times, March 13.

Rosenblatt has a remarkably beautiful voice, rounded and golden, and of great flexibility. In his Yiddish chants and songs he changed abruptly from a large, sonorous voice and even sometimes forced fortissimo to the lightest falsetto imaginable, still preserving sweetness of tone.—Bulletin (San Francisco), March 6.

Rosenblatt is Superb Tenor.—Los Angeles Evening Express, March 13.

In Massenet's familiar Elegie, which opened Mr. Rosenblatt's most delightful group to his Gentile hearers, his art was displayed in all its appealing beauty.—South Bend Tribune, January 14.

In these beautiful Hebrew melodies as he presents them we feel the aspirations, the heartaches, the yearnings, the tragedies of his people.—South Bend (Ind.) News-Times, January 14.

### Sturkow-Ryder Scores North Dakota Success

A recent recital in Jamestown (N. D.) brought Theodora Sturkow-Ryder the following glowing tributes from the press:

The piano recital by Mme. Sturkow-Ryder last evening proved rich in good music and delightful in entertainment. The music department of Jamestown College considers its choice of Mme. Ryder a very good one. The program began with a group of classics. To this group she gave an accordant brilliancy—in fact her Bach fugue was distinctly fascinating with fine intonation—and as the fugue progressed the audience became convinced that here was no ordinary pianist. The work was infused with resonance and charm characteristic of Mozart (fantasia). The dainty numbers by Scarlatti were played in pleasing contrast to the other numbers. . . . The second group was music from the Russian composers. We agree with the lady in Grand Forks, that the Mosquito (Otterstrom) was so realistic as to call "for a slap of the hand." . . . Mme. Ryder has a keen sense of humor which is always in ready command. Especially was this noticeable in the Satan's Amuse. The Polichinello found favor with the audience because of its familiarity, and received an exhilarating performance under the deft firm fingers of the artist. The Fantastic Pastoral (Sturkow-Ryder) was program music of the truest type and here again humor was ever in evidence. Two encores were played at the end of each group. . . . To say that Mme. Ryder made a prevailing impression on the occasion of her first visit to Jamestown is plainly stating a self evident fact. Her playing does not have the

limitations so often characteristic of her sex, but has bravura-like attack and unfailing certainty of technic.—Alert, Jamestown, March 15, 1924.

Sturkow-Ryder was most enthusiastically received by an appreciative audience in her recital, March 14. Her appearance stands out as a striking event of the musical year. The entire program was characterized by ease of tone production and genuine familiarity and understanding of the compositions. . . . The opening number, aria and fugue by Bach, was marked by clearness and facility. In the fantastic in C minor, Mozart, the player held her audience under a spell, herself absorbed in the spirit of the music. Following Siciliano, Capriccio, Scarlatti, Mme. Ryder graciously responded to an encore with Prelude for the Left Hand, by Foote. The second group was perhaps the most interesting to the listeners. In The Lark by Glinka-Balakireff, was revealed the true spirit of the Russian music. The Mosquito by Otterstrom proved a popular number, with its suggestion of the hum of a hot summer night. Satan's Amuse created the atmosphere of wild and uncanny revelry. The Zoo, an original composition, ingeniously represented the different parts of a zoo as they impressed Mme. Ryder during her visits there when a child. The final group, Consolation, Rhapsodie No. 1, was a masterful interpretation of Liszt, dramatic and impulsive. Fortunate indeed was Jamestown College to have this opportunity.—Jamestown Collegian, March 19.

### Mme. Melville-Liszewska Plays Schumann

Mme. Marguerite Melville-Liszewska, head of the piano department of the Cincinnati Conservatory of Music, recently added another to her long list of appearances with the Cincinnati Orchestra, Fritz Reiner, conductor. That Mme. Liszewska should have a success in Cincinnati is nothing unusual. She always does. But this time, when she played the Schumann concerto, the critics were even more enthusiastic than usual. Said The Enquirer:

Mme. Marguerite Melville-Liszewska, during the few years that she has lived in Cincinnati, has endeared herself personally, but, what is far more difficult, she has asserted herself as a musician of brilliant attainments. Her quiet for piano and strings is noteworthy. As a chamber music unit she is excellent. As a recitalist she is always musically authoritative. Two years ago she played the Theophile Ysaye piano concerto with great success. Friday she added a charming performance of the Schumann concerto to her long list of achievements. . . . She brings to the concert stage a facile technic, personal charm and poise, and a musical dignity and assurance resulting from years of residence in the musical centers of Europe.

The Post commented as follows:

Marguerite Melville Liszewska is a great favorite here, having a firmly established position as a splendid artist. Her reading of the concerto was marked by great poetic charm, her technical equipment, as usual, was flawless. She was received with great acclaim and as an encore played the charming Vogel als Prophet, of Schumann.

The Times Star said:

The soloist of the concert was Mme. Marguerite Melville-Liszewska, who played the A minor concerto of Schumann. This genuinely romantic work, with its lovely themes, its grateful episodes, its lavender flavor and its pianistic gracefulness, was a serene joy and a genuine thing of beauty in the hands of the soloist and the orchestra. Mme. Liszewska plays with taste and musical refinement, with musicianship and technical accuracy, and with exquisite quality of tone. . . . What made the entire performance of the concerto a thing to be remembered with pleasure was not only Mme. Liszewska's splendid effort, nor the orchestra's fine accompaniment under Reiner's baton, but the happy and sympathetic welding of the two into a musically superb whole.

The Cincinnati Commercial Tribune stated:

If the program had any climax it was the Schumann concerto, which was exquisitely played by Mme. Marguerite Melville-Liszewska. The concerto is one of the most beautiful things written for piano and orchestra and lends itself singularly well to performance by a woman. Indeed, after hearing Mme. Liszewska one might be tempted to wonder if a man could do it full justice. It is impossible to describe the delicate poetry of her presentation of the work. Mr. Reiner gave her the support of one of the finest pieces of accompanying he has done this year.

### Mrs. Harcum Gives Lecture Recital

Mrs. Edith Hatcher Harcum, of the Harcum School, Bryn Mawr, Pa., gave a lecture recital in Danville, Va., for the Music Study Club, and was exceedingly well received. Her subject was Contrast of the Classic, Romantic and Modern Schools of Music. One of the Danville dailies commented on the recital as follows:

Mrs. Harcum is a pianist whose musicianship is acclaimed among artists of note and whose broad culture in all lines gives her a voice of authority on the intellectual side of music. This she has made a specialty in her own school and gives lectures not only to music pupils but to the entire school, upon musical appreciation.

Mrs. Harcum, in her talk outlined the development of piano music from the three and four voiced fugues of Bach (written by absolute rule) to the fantastic creations of Debussy and Schönberg. She illustrated the fruition of the classic school with a foreshadowing of the romantic by movements from two Beethoven sonatas. She then passed the richer and more pianistic writings of Chopin and finally to the entire freedom from form and rule in Schönberg. The conclusion of the program was a brilliant rendering of Liszt's Second Rhapsody. Mrs. Harcum's talk was not only full of inspiration to her audience but her playing demonstrated her skill as an artist. The reading of Bach was clear and rhythmic with a fine technic. Her interpretation and rendering of the Chopin numbers left nothing to be desired, so full of beautiful tone, and delicate feeling. Her final plea was that a study club could not afford to close its mind to the school of modernists but must approach it with an open mind. Altogether the evening was one of inestimable value and pleasure to all who heard her, especially to the young music students who mainly composed the guests of the club.

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### Elisabeth Rethberg Acclaimed

Elisabeth Rethberg, prima donna soprano, whose outstanding art has endeared her to patrons of the Metropolitan Opera Company, has been warmly praised by New York's leading newspapers, a few extracts of which are herewith appended:

#### AIDA

Elisabeth Rethberg sang the title role much the same as she did a year ago. Her performance was one of distinction. Her voice was beautiful and of crystalline clarity.—Greta Bennett, New York American, November 8, 1923.

... her voice is beautiful; she has the power to create sympathy, she is youthful and prepossessing and has good dramatic instincts. Her Aida is not a grand, tragic figure, but it is lovely, winning, and has musical quality.—W. J. Henderson, New York Herald, November 8, 1923.

Miss Rethberg was much better than good. She not only has a beautiful voice, but knows how to use it without making her hearers tremble for its future. Her Ritorno Vincitor is one of



ELISABETH RETHBERG

the most beautiful examples of real singing that the Metropolitan has to offer today.—Deems Taylor, New York World, November 8, 1923.

The performance had a lot of dash and spirit. Elisabeth Rethberg, the young German soprano who made such a fine impression last season—her first at the Metropolitan—was the Aida. She sang the role with more assurance than last year and her fresh voice was a delight.—Frank H. Warren, New York Evening World, November 8, 1923.

If to any one of them, the evening honors went to Mme. Rethberg. From the moment of her first entrance, costumed in a Nile-ultra-extra green gown, she sang splendidly, purely, her whole style founded on fine ease, her pianissimo flying up to a delight which only a Destinn has given us in several years.—G. W. Gabriel, New York Sun and Globe, November 8, 1923.

Last season she was a singer of great promise. Now she has arrived. There were things in her impersonation that suggested Destinn at her best. Mme. Rethberg has a voice of exceptional beauty. There is sincerity in her singing and she has a fine dramatic sense.—Paul Morris, New York Telegram, November 8, 1923.

#### WILLIAM TELL

Miss Rethberg sang clear and strong, with a pure quality of tone, effective in the display numbers of the second act and audible above the full chorus in the third.—Frederick D. Perkins, New York Tribune, November 13, 1923.

Miss Rethberg's fine voice was heard with pleasure in the music of Mathilde, and she brought to the role the added charm of youth and prepossessing appearance.—W. J. Henderson, New York Herald, November 13, 1923.

Elisabeth Rethberg was heard in the role of Mathilde—her first performance of the part in New York. Her too few opportunities were brilliantly executed.—Greta Bennett, New York American, November 13, 1923.

Miss Rethberg sang with the same good musicianship, freshness of tone and vocal discretion that have characterized all her work.—Deems Taylor, New York World, November 13, 1923.

Elisabeth Rethberg essayed the role, and she sang with distinction. The lovely second act aria was sung with beautiful voice and style.—Paul Morris, New York Telegram, November 13, 1923.

As Mathilde, Miss Rethberg had a chance to disclose her lovely voice in the big solo, Selva opaca.—Frank H. Warren, New York Evening World, November 13, 1923.

Elisabeth Rethberg was now the Princess Mathilde. The young soprano is certainly being showered with opportunities these early weeks. She makes the most of them, too. What acting the part requires she performed with equanimity, and her singing had in it elements of real delight. She achieved refinement and cleanliness of style.—G. W. Gabriel, New York Sun and Globe, November 13, 1923.

This year Miss Rethberg has replaced Miss Ponselle as Mathilde, and rarely has Miss Rethberg sung here to such fine advantage.—Pitts Sanborn, New York Evening Mail, November 13, 1923.

A new Mathilde appeared in the cast of Rossini's opera last night at the Metropolitan, Elisabeth Rethberg. She was an attractive Mathilde to both eye and ear, for her voice is one of the most beautiful soprano voices to be heard today anywhere, and she knows how to use it; a knowledge which it is to be hoped she will retain. There was very little opportunity to display her histrionic ability in this "concert in costume."—Brooklyn Eagle, November 13, 1923.

### Chemet Enjoyed in Boise, Idaho

In commenting upon the appearance of Renée Chemet, the French violinist, in Boise, Idaho, the Idaho Statesman of March 11, said in part:

The mind always comes back to the singing fingers of Renée Chemet—back to her singing fingers and her dancing, tripping, skipping bow. It may stray, for a moment only, to contemplation of those masses of hair that frame the player's perfectly modeled

face, but it is back again in a moment to the singing fingers, more versatile in expressing emotion than the variant voice of a prima donna.

There is no instrument like the violin to stir the emotions. No artist so completely as the violinist can become captain of another's soul for the period of his music's enchantment. Renée Chemet, successor to Maud Powell, belongs where her advertisers have put her, among the world's greater violinists. Wherever one's thoughts may be when she begins—perhaps on the sphinx's smile she wears—perhaps wondering if, after all, she is not just a little too pleasingly plump—one is so quickly hypnotized by her compelling fingers that one finds himself contemplating the silvery sadness of that cascade of melody which plays down the terraces of a Chopin nocturne or smiling inwardly at the repetitive strain of a Beethoven rondo.

So far as one can keep his mind upon the artist, the woman violinist is a better concert performer than the man, all because of the bowing arm. There is music in the very movement of a perfect female arm with a bow, a rhythmic beauty not even duplicated by the interpretive dancer. And Renée Chemet's rounded arm, free-playing muscles, and flexing wrist were always a moment's delight just before the hypnotic spell had its effect and the listener found himself, perhaps, on some Slavonian green while peasant girls tripped the merry, hesitating, beautiful measures of the Dvorak-Kreisler dance in G minor.

### Jenkins Artist Scores in Opera

Hilda Reiter, coloratura soprano, appeared as Leonora in the recent performance of Von Flotow's Stradella given by the Philadelphia Operatic Society. In commenting on Miss Reiter's part in the opera the critics praised her as follows:

Miss Reiter is a singer of considerable experience and growing importance in the musical world, whose ability as a coloratura soprano has won recognition beyond the local field. She seemed quite at home as the adoring Leonora and sang with sure intonation and a fluent ease that in florid measures, as she soared to lofty heights, had real brilliance.—Philadelphia Evening Bulletin.

Hilda Reiter was the Leonora and carried off the honors of the evening with her brilliant coloratura singing.—Philadelphia Evening Public Ledger.

Hilda Reiter was the piquant heroine, Leonora. A sprightly presence, she reproduced the coloratura effects of the facile pen of the composer with pliant accuracy and seemed thoroughly at home in the rapid and fluent embellishments.—Philadelphia Morning Public Ledger.

Hilda Reiter made a pleasing picture, being slender and graceful, acted intelligently and with no trace of inexperience, and sang remarkably well. She has a clear, sweet voice, noticeably fresh and girlish, and gave undoubted pleasure to the large audience.—Philadelphia Record.

Miss Reiter is an artist pupil of Mrs. Phillips Jenkins, the well known vocal teacher of Philadelphia.

### Ruth Ray Registers Success in Texas

Two recent Ruth Ray concerts in Texas elicited the following press encomiums for the young American violinist:

Ruth Ray presented a delightful program last night at Liberty Hall, in the final of the Woman's Club "pop" concert series. The young woman held the audience quite charmed through the various groups of selections, playing all of them with a genuineness and a sincerity of feeling that was quite thoroughly satisfying. She is a master of technique, yet mere technique is never allowed to intrude itself in her playing. She has a beautifully toned instrument, which she knows how to use to the very best advantage. Her personality is most pleasing, reflecting a wholesome and healthy enthusiasm for her work and an unaffected delight in pleasing those she is entertaining. Her stage presence is commanding and free from pose or affectation.—El Paso (Tex.) Times.

From the time her bow first touched the strings, to the last pizzicato, Miss Ray held her audience spellbound. Her consummate artistry and colorful, vivid personality combined to make her playing the most delightful ever presented before an Abilene audience. Her velvety tones, flexible legato, brilliant passage work, sonorous double-stops and exquisite harmonics, all showed Miss Ray's excellent technique and splendid musicianship. Probably the most popular numbers on her program were the Kreisler arrangement of the Mozart rondo, the Sarasate Zapateado and the Poem by Elbieh; this last number, entirely devoid of any "fireworks," was played with such deep feeling that the audience remained under the spell for a short time, completely silent; then the applause burst forth spontaneously.—Abilene Reporter, Abilene (Tex.).

### De Horvath "Puts Soul Into Playing"

Under the headline Woman Artist Plays With Power of Male Virtuoso, the Fort Worth Star-Telegram continues in part as follows regarding Cecile de Horvath's recital in that city:

The sight of a tiny little woman playing the piano with the prodigious and unerring power of a male virtuoso is rare, but Cecile de Horvath's performance was far more than that. Mme. de Horvath's broad vigorous freedom of interpretation and her imaginative largesse are as exceptional as her technical competence.

Mme. de Horvath apparently throws her whole soul into her art and strives above all to catch the spirit of what she is playing. As a result she finds hidden beauties in even such well exploited fields as

the Mendelssohn Wedding March which she played in the Mendelssohn-Liszt arrangement with the Dance of the Elves. Her tonal depth and variety make the piano, under Mme. de Horvath's fingers at once a lyric songster of inexpressible tender, beautiful sweetness, and again an epic instrument, capable of powerful, brilliant speech in heroic stanzas.

Mme. de Horvath's audience called for encore after encore, but the pianist had time for only three. Her program covered a wide range and was well adapted to display a consummate and versatile technic, an intellectual comprehension, and a free virile imagination which manifested itself in vivid interpretations.

### Rudolph Thomas "A Most Valuable Auxiliary"

Rudolph Thomas won the accompanying press tributes following his appearance as accompanist for Elisabeth Santagano, dramatic soprano, in Philadelphia, Pa., on March 27:

The presence of Rudolph Thomas, formerly conductor of the Royal Opera at Hanover, as accompanist, was another refreshing piece of artistic musicianship. Seldom, indeed, are songs played as he did them for Santagano, a veritable illuminating of the text.—Philadelphia Record.

Miss Santagano's accompaniments were magnificently played by Rudolph Thomas, who is a splendid artist in this peculiarly difficult phase of music. Mr. Thomas also appeared as soloist, giving in excellent manner two of the Schubert impromptus and short compositions by Brahms and Reger.—Philadelphia Evening Public Ledger.

She had the aid of a most valuable auxiliary in the person of Rudolph Thomas, a pianist whose art is enriched by his experience as a director of opera abroad. Mr. Thomas not merely supplied accompaniments of finesse and sensitive perception, but on his own account contributed two Schubert impromptus and numbers by Brahms and Reger.—Philadelphia Evening Public Ledger.

Mr. Thomas, formerly conductor of the Royal Opera, Hanover, is a pianist of outstanding ability. . . . He also played the accompaniments for Mme. Santagano with notable sympathy and efficiency.—Philadelphia Evening Bulletin.

### Oegin Scores Striking Success

Following Sigrid Oegin's recent New York recital, the critics eulogized her as follows:

Enthusiasm was the dominant note of the large audience which attended Sigrid Oegin's song recital.—New York Times.

The sheer dramatic power of her great voice with all its rich coloring and wealth of emotion gives her a sure hold upon her audience attained by few other artists of the present day.—New York Sun.

She sang with the rich dramatic excellence which has come to be associated with her appearances in opera and on the concert stage.—New York Herald-Tribune.

The range of her voice seemed never more prodigious.—New York Journal.

She scored a striking success.—New York American.

### Schnitzer Inspires Critics

Germaine Schnitzer scored such a success when she appeared recently with the Los Angeles Philharmonic Or-

(Continued on page 60)



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### Esther Dale a "Prima Donna Soprano"

Re-engagements speak louder than words. Hence the fact that eighty per cent. of the engagements filled by Esther Dale this season have resulted in re-engagements for next season, indicates even more than the splendid notices everywhere accorded this singer the fact that she is rapidly becoming established as a popular favorite. However, re-engagements plus excellent press notices constitute the ultimate in a successful concert career, and the fact



Photo © Harold Wagner

ESTHER DALE

that such men as Albert Stoessel, Deems Taylor, Olin Downes, and others of equal prestige have recognized in Miss Dale an artist of unusual ability, stamps her as an outstanding figure in the concert world.

Among the more significant of Miss Dale's engagements this season was a joint appearance with Harold Bauer in Baltimore; an appearance with the People's Choral Union in its presentation of The Creation, in Symphony Hall, Boston; with the Norristown Choral Society and the Philadelphia Symphony Orchestra at Norristown; with the New York Symphony at Chautauqua, as well as in recital in all of the leading cities throughout the East.

When Esther Dale made her debut on the concert stage, critics classified her voice as a "rich, warm mezzo soprano." Later, however, when she presented such numbers as Ernest Bloch's impassioned setting of the 137th Psalm, the press began referring to her as "the brilliant young dramatic soprano." Hence, when she appeared with the People's Choral Union this season, the Boston critics were astounded to discover that she displayed, in the singing of The Creation, a lyric quality that they had not known she possessed. In Baltimore, the reviewers mentioned her "phenomenal range," and in New York one puzzled critic called her a "mezzo with a coloratura range." So, at a loss for a single adjective that will adequately describe Miss Dale's voice, many critics seem to have decided upon the sobriquet of "prima donna soprano." They have evidently decreed that henceforth she shall be known, not as Miss Dale, soprano, but as "Dale, prima donna soprano," for these words, it would appear, afford the only adequate description of a voice as luscious in the lower register as it is warm and brilliant in the upper, evenly produced and with a wealth of color and feeling throughout. And incidentally those words serve also to describe a woman who is not merely an excellent singer of songs, but one who is every inch an artist and one whose voice and artistry have brought her recognition as one of the leading American concert sopranos before the public.

### Israel Vichnin Going Abroad

Israel Vichnin, a talented young pianist, will sail for Europe on June 12 on the President Roosevelt with his teacher, Adele Margulies. Concert appearances are planned for him in Berlin and Vienna. Mr. Vichnin will remain abroad for two or three years, but Miss Margulies will return to America after the summer vacation.

The pianist recently scored a great success as soloist with the Civic Symphony Orchestra of Philadelphia, playing the Schumann concerto in A minor. According to a Philadelphia paper, "It was a superb rendition, compelling in its brilliant technical finish and the richness of its tonal quality." The critic of the Philadelphia Evening Bulletin stated: "Mr. Vichnin at the piano demonstrated beyond question that he is no average performer. He is blessed with a clear-cut, capable technic, as his handling of the gigantic cadenzas demonstrated, and he drew a rich, singing tone from his instrument." It was the opinion of the critic of the Record that "This remarkable boy, just twenty years old, has attained an extraordinary technical command of the piano. His verve and brilliancy literally swept the audience into a frenzy of enthusiasm." To quote the Evening Ledger, "He should have a brilliant career as a solo pianist."

### American Institute Recitals

Two informal recitals were given at the American Institute of Applied Music, Kate S. Chittenden, dean, within a period of a week. The first, a students' recital, brought seven piano numbers, the participants being pupils of Miss Chittenden and Miss Wood. They were Gordon Harrison, Compton Harrison, Margaret Fellows, Rosalind Ferguson, Frances Buffum, Isabel Scott and Mary Carman. Music

performed was thoroughly representative, being by composers ranging from Beethoven down to the moderns.

The second recital was by little students studying the Synthetic Method, containing fifteen piano pieces played by pupils of Florence Aldrich, Dorothea Bolze, Adelia Carpenter, Florence Marble, Annabelle Wood, Elspeth Macfarlane and Anastasia Nugent.

Samuel Praeger, who was one of the Guild players several years ago, played the following numbers at the end of the program: The Maiden's Wish (Chopin-Liszt), Butterfly Etude (Chopin), Revolutionary Etude (Chopin).

### New York Madrigal Club Concert

The sixth private concert of the New York Madrigal Club took place on the evening of March 25, at the Hotel McAlpin. The club had three assisting artists—Irene Perceval, harpist; Hisa Koike, Japanese soprano, and J. Steel Jamison, tenor. Miss Perceval played exquisitely two groups, which included Bells of Berghall (Handel), Impromptu Caprice (Pienoe), La Fille aux Cheveux de Lin (Debussy), Mirage (Salzedo) and two French Folk Songs. Hisa Koike sang the Butterfly aria in Japanese, and Sakura, a folk song. A petite figure, in native costume, she charmed the audience with her unusually beautiful soprano voice. J. Steel Jamison, a young tenor, who has appeared before the club several times, was graciously received, for his lovely voice, plus his personal magnetism, and an art which has grown leaps and bounds the past year, were much appreciated by the large audience. The two groups which he gave contained Handel's Total Eclipse, from Samson; Margereta, by Meyer-Helmund; a Russian folk melody, arranged by Zimbalist; Serenity (Salter), Colleen Aroon (Strickland), Ah, Though the Silver Moon Were Mine (Lohr) and The Blind Ploughman (Clarke).

Four groups were contributed by the club. Helen Barthel and Helene Krueger, contraltos, and Svea Moberg, coloratura soprano, each sang three numbers, and the program concluded with an ensemble which proved to be the piece de resistance of the evening. A three part chorus of ten girls, assisted by violin, harp and piano, rendered The Last Tea of Tsuki, a Japanese cantata by Elias Blune, with pure tone, fine diction and an excellent sense of interpretation. The number was conducted by Marguerite Potter, who is president of the club and from whose voice studios the four last singers mentioned were selected. Jane Hampson and Margaret Willcoxon were the accompanists throughout the program and added greatly to the success of the recital. Dancing followed the program.

### Tas Playing in Holland and France

The American violinist, Helen Teschner Tas, is having a spring tour in Holland and France. In accordance with her custom of introducing American works both here and abroad, Mme. Tas will place Frederick Jacobi's Two Preludes, among other works, on her Holland programs. Another little-known work by a contemporary composer which she will give is Paul Hindemith's second sonata. Louis Snitzler will act as accompanist for Mme. Tas. The violinist's final program here this season was given at Columbia University on March 13, when she played a Mozart sonata, an unaccompanied Bach sonata and the complete Symphonie Espagnole of Lalo, under the auspices of the University's Institute of Arts and Science. She will return in the fall for tours in this country.



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## MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO HEARS FINAL  
"POP" AND SYMPHONY CONCERTS

Gerardy Soloist with Orchestra—Third Young People's  
Concert a Success—Chamber Music Society Closes  
Season—Mills Appointed Opera Business  
Manager—McCormack, Chamlee and  
Miller Heard—Notes

San Francisco, Cal., March 24.—During a period of one week the San Francisco Symphony Orchestra has given four splendid concerts, entertaining about 20,000 with programs of interesting and novel character. Under the auspices of the Mayor and board of supervisors of the city of San Francisco, Alfred Hertz directed the orchestra through the fifth "Pop" concert of the series. Upon this occasion, Jean Gerardy, cellist, was the soloist and played with that finesse which has earned his reputation. In conjunction with the orchestra, Mr. Gerardy played Saint-Saëns' A minor concerto and also gave a group of short numbers, including Air by Bach; Evening Song, Schumann, and At the Spring, by Davidoff. In these Mr. Gerardy had as his accompanist George S. McManus, formerly of this city, but who for the past few years has been with Mr. Gerardy on his various tours. Mr. McManus was in best pianistic form and his friends gave him a hearty welcome. Mr. Hertz selected Tchaikovsky's fourth symphony and Debussy's Afternoon of a Faun as the main orchestral numbers, after the rendition of which he was recalled four times. He insisted upon the orchestra rising to share in the ovation.

## SIX YEAR OLD SOLOIST WITH YOUNG PEOPLE'S CONCERT

The third young people's concert, which Alice Metcalf arranged for the benefit of the school children, took place in the Auditorium. Yhudi Menuhin, six-year old violinist, pupil of Louis Persinger, was the soloist and created a sensation. He played with surety of intonation and a remarkable command of technic. His contribution was Beriot's Scene de Ballet and it was rendered with excellent expression. Kajetan Attl, harpist, delighted the children with Zabel's At the Fountain and Tedeschi's Marionette Dance. As Mr. Hertz was occupied in preparing for the impending Spring Music Festival, he entrusted the baton to Louis Persinger, assistant conductor and concert master of the orchestra, who conducted with fine musical intuition Grainger's Molly on the Shore, Mendelssohn's Spring Song and Thomas' Raymond overture.

## FINAL POPULAR CONCERT

For the final "Pop" concert of the regular subscription series Mr. Hertz offered a Wagner-Tchaikovsky program which proved an ideal culmination to the brilliant season. The Wagner excerpts, always favorites with these audiences, were presented with fire and fancy by Mr. Hertz and his men.

## FINAL PAIR OF SYMPHONY CONCERTS

As the twelfth and last pair of symphony concerts for this year, Dvorak's New World symphony, the second movement of Liszt's Faust symphony and Wagner's Tannhauser overture were presented. It was evident that the performance satisfied the audiences for they shouted and cheered until the lights had to be turned out. Mr. Hertz was again the recipient of many floral offerings. Before our present season closes we shall have the opportunity of hearing Mr. Hertz conduct the four splendid programs which he is now preparing for our First Spring Music Festival.

## CHAMBER MUSIC SOCIETY GIVES FINAL CONCERT

The delightful series of Chamber Music concerts came to a close when the Chamber Music Society of San Francisco gave its final program of the season before an unusually large attendance. The three quartets which Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner performed were Beethoven's A major, op. 18, No. 5; Brahms' A minor, op. 51, No. 2 and Dvorak's F major, op. 96. Throughout the three works these fine artists played with that splendid attention to detail which is synonymous of the Chamber Music Society. The Beethoven quartet was admirably done with great simplicity, delicate tone

colorings and technical proficiency, but, it was the Dvorak number which gave the audience the most pleasure.

## BRADFORD MILLS, BUSINESS MANAGER FOR OPERA

The board of directors of the San Francisco Opera Association have announced the appointment of Bradford Mills as business manager of the association. San Francisco will again have a season of grand opera with Gaetano Merola as the musical director and this event is scheduled to take place next October. Mr. Mills is no stranger in this city for he has visited here with several famous organizations such as the San Carlo Grand Opera Company and the Scotti Grand Opera Company. Immediately after Mr. Mills' arrival here with his family, which is expected within the next few days, he will take up his new duties as business manager.

## CROWDS FLOCK TO HEAR MCCORMACK

After an absence of two weeks John McCormack returned to this city to give his second recital, again facing an audience of about 10,000. The same amount of enthusiasm prevailed upon this occasion as at the previous concert—the highest degree of appreciation following Mr. McCormack's singing of the Irish ballads. The tenor again had the assistance of Edwin Schneider, piano soloist and accompanist, and the excellent cellist, Lauri Kennedy.

## CHAMLEE AND MILLER IN JOINT RECITAL

Heretofore we have known Mario Chamlee only as an operatic artist, but when he returned here this week in a recital he proved equally delightful as an interpreter of songs. Mr. Chamlee sang both operatic arias and songs, expressing in each selection the proper spirit and sentiment. Ruth Miller, soprano, made her first appearance here in the concert and at once captured her audience with the charm of her lovely voice. Especially pleasing were the duets between Miss Miller and Mr. Chamlee.

## BAUER AND CASALS GIVE CONCERT

A musical treat afforded the serious minded musician and music lover was the concert which Harold Bauer and Pablo Casals gave, under the management of Selby C. Oppenheimer, before a capacity audience of mostly professional musicians. The audience went wild with enthusiasm.

## NOTES

Elen Edwards, the young English pianist who has been making this city her home during the past winter, gave a recital under the management of Ida G. Scott. Miss Edwards possesses a splendid technical equipment and her readings are charmingly poetic.

The San Francisco Trio—consisting of Elsie Cook Hughes, pianist; William Laraia, violinist, and William Dehe, cellist—gave the third and last of its concerts before a demonstrative audience. The artists were compelled to add several extra numbers to a program already taxing and intricate.

Victor Lichtenstein, musician and teacher, is giving a series of lectures on the programs of the Spring Music Festival. Mr. Lichtenstein's Symphonylogues proved of educational character and were among the outstanding series of lectures given during the season.

George Nyklicek, organist, has been engaged by the California Theater management to give organ recitals every Sunday morning. The programs selected by Mr. Nyklicek will be such as to please the most fastidious.

The many friends of George Kruger will rejoice to learn that he has entirely recovered from his recent severe illness and has again resumed his teaching.

Gino Severi, orchestral conductor and solo violinist, was a visitor in this city during the week. Mr. Severi is en route to Europe with his family where he contemplates remaining for at least a year in the musical centers on the continent. Upon his return, he will again take up his residence in Los Angeles. For many years, Mr. Severi was a popular musician of this city, and he possesses a host of friendly admirers here.

Marcus Gordon, a piano pupil of Ada Clement, head of the San Francisco Conservatory of Music, gave a well

chosen program in the auditorium of the conservatory, creating a favorable impression.  
C. H. A.

LOS ANGELES PAYS HOMAGE TO  
MRS. EDWARD MACDOWELL

## Germaine Schnitzer Visits Coast for First Time—Chamlee Returns Home

Los Angeles, Cal., March 24.—Mrs. Edward MacDowell is always an honored visitor in Los Angeles. She is spending a few weeks filling some recital dates and resting. She has been the recipient of many social honors, for she has numberless friends who delight in showing their love and respect for this truly exceptional woman.

On Sunday, March 16, Fannie Charles Dillon and Mrs. Chester Wallace Brown gave a tea in Mrs. MacDowell's honor at the home of Mrs. Brown. Several hundred persons were present during the afternoon and many noted visitors, as well as the elite of the city, were among the guests. Miss Dillon is one of the foremost composers of this country and has been a member of the Peterboro Colony.

On Friday evening, March 21, the MacDowell Club of Allied Arts, of which Mrs. MacDowell is the sponsor, held an informal meeting and reception for members and friends at the club house. It has been the ambition, not only of the MacDowell Club but also of all those interested in the creative arts, that a retreat similar to Peterboro might be made possible on this coast. One of Mrs. MacDowell's objects in this visit was to assist in this project. Several donations were offered on this occasion and Mrs. MacDowell announced that she would give a recital as her contribution.

## GERMAINE SCHNITZER VISITS COAST

One of the pleasant experiences of the MUSICAL COURIER representative was an hour spent with Germaine Schnitzer at her invitation. This is Mme. Schnitzer's first visit to the coast and she expressed herself with her characteristic vivacity and sparkle in praise of the West. She said she loved the spaciousness, the sunshine and the warm spirit of the people. She was enthusiastic over her San Francisco success. Since then she has played twice in Los Angeles, once as soloist with the symphony orchestra under Walter Rothwell's baton, and in recital at the Philharmonic Auditorium under the direction of the So. California Music Company, to celebrate the centennial of the founding by Jonas Chickering, of the piano house of his name. In both instances she scored phenomenal success.

While she has the fire of the deeply emotional type, it is restrained by a beautiful poise and dignity marked always with unerring musical intelligence. It is safe to predict that this is the first of many pilgrimages to the coast by Mme. Schnitzer, for she made a profound impression.

## CHAMLEE RETURNS HOME.

Such an ovation as was tendered Mario Chamlee and Ruth Miller, his wife, has rarely if ever been witnessed on the local stage.

A few years ago "Archie" Chamlee left Los Angeles for study in New York. He had been a great favorite among his school mates at the University of So. California and had numberless friends who enjoyed his singing when a pupil of Sig. Alberti. However, none of them, perhaps, realized that in a few short years he would return as one of the leading tenors of the Metropolitan Opera Company, with laurels won not only in this country but also abroad.

On the evening of March 17, under the direction of Geo. Leslie Smith, manager of the Philharmonic Auditorium, Mario Chamlee appeared in recital, assisted by Ruth Miller, soprano, also of the Metropolitan Opera Company. The audience filled the house from pit to dome.

If any had doubted that Chamlee had won his spurs, that doubt was dissipated with his first aria, Che Gelida Manina, from La Boheme. Every song increased the conviction that here was one of the greatest artists that America has produced. In the second group of songs he sang, as his closing number, Charles Wakefield Cadman's song, Call Me No More, with a splendor of voice and dramatic fire that proved his appreciation of this really great song and evoked a storm of applause. Miss Miller won her just share of applause with her lovely coloratura voice, achieving her climax in the difficult Bell Song from Lakme.

Both artists received numerous encores, and after the singing of the closing duet the audience simply refused to

(Continued on page 64)

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## LONDON ENJOYS AN ELIZABETHAN MUSIC COMPETITIVE FESTIVAL LASTING FIVE DAYS

Sir Richard Terry Retires—Weingartner and Koussevitzky in the Ninth Symphony of Beethoven—Death of Stanford, Parratt and Bridge, Three Musical Leaders, Is Mourned—Choral Works of Holst and Vaughan Williams—Four Women Cellists—Ethel Smyth's Mass—A New Italian Pianist—Hackett and Matzenauer at Albert Hall

London, March 31.—One of the great factors that mark off this century from the nineteenth, in musical England, is the rediscovery of the music of the Tudor and early Stuart period. It had never been wholly forgotten. A certain number of anthems and motets of the Elizabethan polyphonists had remained in the repertory of the cathedral choirs. A dozen or so out of the many hundreds of known madrigals had been sung throughout all changes of musical fashions by choral societies and glee clubs. But it must be admitted that this country as a whole was perversely neglectful of its ancient musical glories. The eighteenth century frankly despised the sixteenth. The nineteenth century began to look back on it in an antiquarian spirit, but the tradition had been broken, and the editions of a scholar like Rimbault show that the idiom had become strange and misunderstood.

It is to later scholars and antiquarians that the revival which is now in full swing is owed—to men like G. E. P. Arkwright, H. E. Wooldridge, Henry Davey, Royle Shore, Barclay Squire and others. I will not tell the whole story here. These remarks are merely to explain how it comes about that in London we have lately had an "Elizabethan Music Competitive Festival," lasting five days, in which choirs and solo singers, string-players, pianists and organists entered into friendly contest under the adjudication of men who have made the music of 300 and 350 years ago their special province (for example, Sir Richard Terry, Dr. R. Vaughan Williams, E. T. Cook of Southwark Cathedral, Dr. E. H. Fellowes of Windsor, who has given years of his life to his new edition, in thirty-six volumes, of The English Madrigal School; and others).

What this competitive festival has proved is, that Elizabethan music has fairly become popular again—has become the pleasure of the amateur musician (as it originally was), instead of the rather mysterious territory of paleographers. It has come home to us how rich and vivid, how varied, and daringly experimental was the work of the composers who flourished in that dazzling springtime of the age of Shakespeare. The English madrigal school was the last and the loveliest flower of Renaissance polyphony. It came to a strangely sudden end (in about 1635). But it has bequeathed to us some of the most delicious music in the world. Yet until some twenty years ago such names as Willbye and Weekes (two of the most spontaneous geniuses in all music) were names only for the learned. The vivacious and tuneful madrigals of Weekes are just now the particular delight of all here who care for such things, for the new Fellowes edition has made them easily accessible, and special attention was called to them by the various celebrations last year of the tercentenary of Weekes' death. It was also, last year, the tercentenary of Byrd, who, looked at in all the mass of his varied achievement, may be regarded (this is the view of so profound a musician as Gustav Holst) as the greatest of all sixteenth century composers.

The recent festival was the second of its sort. It is to be an annual institution. Choirs came from as far as Hampshire and Somerset to sing motets and madrigals of Byrd, Orlando Gibbons, Tomkins (one of the latest of the school, a graceful and charming composer), Weekes and the rest. Our choral singers have still to shake off nineteenth century fetters—the bar-line still counts for too much; they do not find it easy to enjoy the natural freedom of rhythm of this music. Memories of square-cut and purely harmonic parts—songs haunt them. But in many places a good style of madrigal-singing is being cultivated, and a few years from now will see a great difference. Once the richer interest of true polyphony is appreciated, a mere part-song, in which the trebles get all the tune and the rest only fill in harmonies, seems dull indeed. To sing in a madrigal choir is the vocal equivalent of playing chamber music.

### SIR RICHARD TERRY RETIRES

Sir Richard Terry, whom I have named above, has just retired from the post of musical director of Westminster (Roman Catholic) Cathedral, after twenty-three eventful years. His great work there has been the restoration to liturgical purpose of a mass of forgotten English music of the "golden age." Under his rule nothing but the best polyphony has been heard at the cathedral—to the great disappointment, it must be allowed, of those who want a quasi-operatic entertainment when they go to church. His services have had an incalculable effect on present-day musical taste here. Of course the appreciation of such music

argues a certain amount of cultivation. So with any elevated art. One does not expect the average chimney-sweep to take to Dante. Terry's music was thought twenty years ago to be almost painfully austere and even "arid" by many who today have come to recognize it as, in its purity and sublimity, the one ideal style of liturgical music. Taverner (1495-1545) is one of the earlier Tudor composers whom Terry has restored to a place in the sun. In 1901 when Terry took up his post, Taverner's name was perfectly obscure. Twenty years later, at Passiontide, all eight of Taverner's Masses were sung within eight days at Westminster. Two of these works, at least, have fairly established themselves in the repertory of the services.

Taverner's Masses form, by the way, Volume I of the magnificent new "Carnegie" edition of Tudor Church Music, the publication of which, by the Oxford University Press, has been subsidized by the Carnegie United Kingdom Trust. We hope the shade of Andrew Carnegie knows to what splendid use is put his munificence! The second volume is dedicated to Byrd. The volumes are too dear for the average musician, but they will be available in every respectably equipped public library. Volume I contains a remarkable historical essay on the music of the age. It is worth printing separately.

### THE NINTH SYMPHONY

Within five days we have had two noteworthy performances of the Ninth Symphony of Beethoven—centenary performances (the symphony was completed and first performed at Vienna in 1824). The performance on March 20 was conducted by Felix Weingartner at the Philharmonic Society's concert. Beethoven, to whom the Philharmonic had sent £50, dedicated the Ninth Symphony to the society and sent them a manuscript of the score which is now in the British Museum. It is true that Beethoven also dedicated the work to the King of Prussia and sent him, too, a score. Beethoven's business dealings need to be looked on with a charitable eye. Anyhow, the London Philharmonic has it to its credit that it followed up its £50 with £100 which reached the composer on his deathbed.

Weingartner gave us an admirable performance. Although the fierce energy of his past years is no doubt tempered, he remains to my mind the most satisfying Beethoven interpreter of our day. The music made an effect of unrolling itself by a natural gesture. It was only by reminding one's self of the numerous wrong things—or at least, fussy, anxious things—which one had heard other men do, that one realized how much Weingartner was doing that was right. An innocent spectator would certainly have said that the conductor was doing nothing much at all. The players knew that he was doing something—and that thing right. One felt that he was judging, as few conductors judge, the exact time that this or that instrument must be allowed to speak its part clearly, easily. The performance was beautiful and classic—not classic in a frigid sense, for Weingartner is ever nervously alert and energetic; but in a sense implying proportion and foresight. The Philharmonic Choir sang. The soloists were: Florence Austral, Margaret Balfour, Frank Titterton and Robert Radford (this last rolled out his exhortation, "Brothers, not so be your music!" very finely).

### THE BURNING GENIUS OF KOUSSEVITZKY

Those who thought less of the Weingartner performance than I, objected that, though so very distinguished, it failed to thrill. The next performance under Serge Koussevitzky (who has long been a great favorite here) assuredly did not fall short in thrills. The evening was not one for persons with weak hearts—the excitement was so nearly perilous. Koussevitzky is like Atlas—content with nothing less than carrying the world on his back. The labor into which this extraordinary man flings himself!—the labor of which he is capable! You easily understand that here we were many miles from Weingartner. There was an element of something like frenzy in the performance. So far from giving the effect of the music itself simply speaking, Koussevitzky was all the time passionately urging it to say more and more than it had ever dreamed of saying before. Koussevitzky is one of those conductors who seem to think (it is magnificently generous of them) that every day is the day of days. Whenever I have seen him conduct he has given his all as though he were to say: "This hour's work shall be well done, though I die an hour hence." The vitality he put into the symphony would have kept a dozen ordinary men living for a month. To listen to it was as

wearing an emotional experience as to see Bernhardt or Duse through three or four acts of tragedy. By the end the audience was frantic with excitement. Like it or not, you could not be unmoved. Some things seemed to me really bad—for instance the racing pace of the trio of the scherzo. But all such objections are paltry by the side of the fact that for one memorable hour this man's genius made our lives take on a gorgeousness, an intensity which seemed to lift us all above our ordinary, mediocre selves—a hashish-eater's dream! What could not an orchestra do that had worked under Koussevitzky for a few months? Well, we shall have to go to Boston to see.

Koussevitzky also played a symphony of Haydn (No. 13, G). Nothing more simply enchanting can be imagined. Weingartner played Berlioz and Wagner before Beethoven. I found his Wagner dry. But the audience encored The Funeral March from Siegfried. It was played with a full complement of tubs (rather unusual here).

### STANFORD; PARRATT; BRIDGE

Three notabilities of our musical world have this month ended long lives that were full of honorable labors happily rewarded—three musicians who were all men of high probity and strong character; of serious musical accomplishments, too, though the reputations they made were British rather than world-wide. I mean Sir Charles Villiers Stanford, Sir Walter Parratt, Sir Frederick Bridge. Stanford was seventy-two, Parratt eighty-three, Bridge eighty.

Stanford's was the biggest name. About the enormous mass of his compositions (he wrote copiously in nearly every musical form) not many can be really enthusiastic, but no one of taste can fail to be respectful. Certainly some of his works will live. His Stabat Mater and The Revenge are frequently performed here, as well as a number of his songs. But somehow the music of this vigorous personality is on the whole less personal than might have been expected. Knowing the man and his capabilities, one might have counted on a composer of world-wide significance. Perhaps he wrote too much. Or perhaps he crowded into his life too many other occupations. If he had cultivated the art of conducting he could have been one of the great conductors. He was without a doubt the most successful teacher of composition of his time. It is remarkable what a proportion of the leading younger composers have come from his class at the Royal College of Music.

Sir Walter Parratt was "Master of the King's Musick," organist at St. George's Chapel, Windsor, and Professor of the Organ at the Royal College. He was one of the choice spirits of his age. To have known this charming, exquisitely cultivated old man was a privilege always to be cherished. He formed the present-day school of English organists. It so happens that his best pupils, like their master, seem to care little for notoriety, and even here it is commonly believed that for virtuosity one must go to the French organists. Parratt was, however, probably the finest artist among the organists of his time. He had from birth the mind for it. His peculiar gifts came out also in his capacity for playing chess (another sort of polyphony!) simultaneously with Bach fugues. At the age of ten he could play all the Forty-Eight of Bach by heart. He was a parish organist at fourteen. He could have had any sort of public fame, but preferred a life of semi-private happiness.

Bridge was not the peer as musician or artist of the other two. He was organist (Westminster Abbey), conductor (Royal Choral Society), lecturer, examiner, composer, after-dinner speaker and a dozen other things; and all these things he did with a gusto and geniality which endeared him to us, although in some respects he belonged to the past—to the easy-going Victorian past—more than was quite to the pure interest of music. His conducting of the Royal Choral Society came to being somewhere near a joke. He was perhaps not more than an honest musician; he was a magnificent man. He enjoyed every one of his eighty years, sound in constitution as in conscience.

### ETHEL SMYTH'S MASS

The Birmingham Festival Choir, conducted by Adrian Boult, came to Queen's Hall to sing the Mass in D of Ethel Smyth, which had been heard once before in London and once only—thirty-one years ago. This tremendously ambitious work (for chorus, soloists and orchestra, in length about seventy-five minutes) was written by Ethel Smyth just after her return from her Leipzig studies. She has told in her inimitable way of the strings she pulled to bring about the first performance. It is typical of the disdain felt by Victorian England for all home-made music that the young and obviously remarkable composer of this Mass was cold-shouldered and her work shelved. We shall not say it is a masterpiece of the first order. Attempting to write on a Beethovenian scale, the ardent young woman no doubt over-reached her resources. The work remains impressive in many ways—it is so obviously the outpouring of a generous and exalted young mind. It has some rather beautiful material of a sort that would have been appreciated

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by the Leipsic of its time, and above all an uncommon fighting energy. The composer could smite hard, only she had not learned quite how to deal her blows to the most economical effect. The work ought not for a long time to relapse into the neglect of the past thirty years—especially in such feminist times as these. It is one of the principal achievements by a woman in the musical art. Against it is the fact that the vocal writing is rather ungratefully difficult. The Birmingham choir tackled it magnificently. The soloists were Carrie Tubb, Margaret Balfour, Archibald Winter and Harold Williams.

#### AN ENTERPRISING CHORAL SOCIETY

The most enterprising choral concerts in London are those of the Philharmonic Choir, conducted by Charles Kennedy Scott. The other evening they gave us the Choral Fantasia, op. 80, of Beethoven; Franck's Psyche; Gustav Holst's Hymn of Jesus, and Parry's Blest Pair of Sirens, with Delius' piano concerto (soloist, Evelyn Howard-Jones) as an instrumental interlude. This choir was the first to sing (in 1920) Holst's remarkable work, and it is ahead of all others, in this part of the world, in coping with its peculiar but justifiable difficulties. Mr. Holst, by the way, is in poor health. He has been ordered a rest of six months, and his friends and admirers feel much saddened.

Another recent performance of The Hymn of Jesus was given by the Royal Choral Society under Sir Hugh Allen. On the same afternoon Sir Landon Ronald conducted Elgar's Dream of Gerontius. At the society's next concert, Adrian Boulton conducted Ralph Vaughan Williams' Sea Symphony, a rather early example of this composer. There is an important choral portion—a setting of a text from Walt Whitman, for whom Vaughan Williams, like his friend Holst, has a predilection.

The same composer's London Symphony was performed by the Royal College Orchestra under Mr. Boulton. The work is highly rated by us here. Are we wrong in seeing in it one of the truly original musical expressions of these times? The students' orchestra did uncommonly well.

#### CHILDREN'S CONCERTS

Adrian Boulton was the conductor at the first of a series of orchestral concerts for children, instituted here in imitation of Walter Damrosch's New York children's concerts, of which so much good is told. A London merchant, a patron of music, Robert Mayer, was so struck by what he saw of Mr. Damrosch's enterprise that he has determined to give London children a similar chance. Mr. Boulton is a first-rate man for this (as for many another) job. The concert was a great success. The scherzo of Tchaikowsky's Fourth Symphony was apparently most to the taste of the very young of London. It was encored.

This series is not the only attempt to bring up the young aright. The Philharmonic Choir gives performances for the rather older children (round about the age of fifteen). The B minor Mass of Bach was recently sung to 2,500 of them. A clever woman lecturer, Clarisse Speed, has won a considerable public of young people by her analytical concerts of chamber music.

#### SYMPHONIES BROADCAST

The enormous popularity of music by wireless has produced a new series of symphony concerts, organized by the British Broadcasting Company. At the first, Percy Pitt conducted French music—Vincent d'Indy's Istar variations, along with more familiar things. At the second, Elgar's magnificent symphony in E flat was played under Sir Landon Ronald. At the third, Eugene Goossens conducted Russian music (Stravinsky's Firebird suite; Prokofiev's first piano concerto).

Ralph Vaughan Williams conducted the Bach Choir's Kent performance of the St. Matthew Passion—an estimable and truly felt performance. Dorothy Silk touched the ideal in the soprano solos.

#### WOMEN CELLISTS.

Guilhermina Suggia, the cellist, played like a siren, irresistibly, at Sir Henry Wood's concert on March 22, (Lalo's concerto and Bach's third suite). Two other gifted women cellists gave recitals last week—Judith Bokor, who plays with a bold and indeed impressive sweep; and Edith Lake, who was agreeable in a less ambitious way.

Beatrice Harrison, cellist, and Harriet Cohen, pianist, introduced Arnold Bax's new cello sonata, a work in three movements, profusely melodious and immediately attractive. It is more concise than Mr. Bax's earlier chamber music. It is difficult, but the interpreters were of the rank that laughs at difficulty.

#### PIANISTS GALORE.

Evelyn Howard-Jones, pianist, has given six recitals which ranged the whole field of the music of the piano. She is a brilliant and cool-headed player of an analytical turn of mind. She excelled in Brahms and in the modern English school (Ireland, Bax, Goossens). Josef Hofmann gave a single recital. The tale of his wondrous command of the keyboard is too well-known for me to repeat it to your readers. Arthur Rubinstein is another virtuoso of the first order who has lately dazzled us again. A newcomer from Italy, Solito de Solis, has played at several concerts and has made his name indubitably. Another prodigious technician! To hear him playfully, airily run through the most trying of Chopin's studies as though there were no such thing as difficulty, cannot fail to astonish and please. He is a very young man, and lets his uncanny fluency sometimes run away with him. But in skill carried to such a point there is an intrinsic beauty. Walter Rummel is again in London, where he has a staunch public. William Murdoch gave an afternoon of Chopin. Harold Craxton, who cultivates Tudor virginal music to delightful effect, played pieces of Couperin and of Debussy at an uncommonly pleasant recital. Mr. Craxton is the best accompanist we have in London.

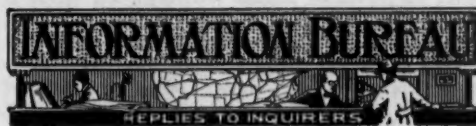
#### SOME SINGERS.

Charles Hackett, the American tenor, sang at the Albert Hall. His powerful and impassioned tone has much impressed Londoners. We are inclined to think that, among the younger operatic singers, he comes nearest to the Caruso standard. Margaret Matzenauer, paying a brief visit, also sang at the Albert Hall. We should like to hear more of this beautiful voice, so faultlessly managed, so suave and level.

A new contralto, Edith Furmedge, sang at Aeolian Hall—a voice of which the world may hear one day, rich and sensuous, but flexible. Plunket Greene at the same hall was lionized. His voice is now well-nigh toneless, but the listener is still beguiled by the histrionic art in his singing. John Goss is a young English baritone whose concerts are

a considerable attraction. He has a well produced and seriously trained voice, suave and grateful, and is, moreover, a musician of enterprising taste. His programs range from old to new and avoid the hackneyed. He introduced some lively, piquant new songs of Philip Heseltine. Robert Maitland has lately reaffirmed his position as one of the most satisfying singers of German lieder. The voice is superb, the art deeply considered.

RICHARD CAPELL.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

#### LAZAR S. SAMOILOFF.

"In the March 20 issue of the MUSICAL COURIER, on page 31, under the title of 'Lazar S. Samoiloff on Voice Culture,' a book by Mr. Samoiloff was mentioned. The title I believe was 'Voice Culture.' The article called it a booklet. Where can I get this book?"

While Mr. Samoiloff is writing a book on voice culture, it has not yet been completed. Whenever it is you will see a mention of it in the MUSICAL COURIER, and probably the publisher will be mentioned, as we have communicated with Mr. Samoiloff.

#### SINGER'S PHOTOGRAPHS.

"Will you kindly tell me if it is proper to ask your favorite opera singer for her, or his, photograph as a remembrance?"

Opera singers are overwhelmed with requests for their autographed photographs so it would take a fortune to purchase and send them out to all who ask for them. If you will buy a photograph of your favorite, and send it, asking that it be autographed, enclosing an addressed and stamped envelope in which it can be returned to you, perhaps you may receive it with your request granted. The artist, a stranger to you, should not be put to any expense in the matter.

#### TEACHER OF NORDICA.

"Would you inform me whether Prof. John O'Neill, of Boston, teacher of Lillian Nordica, is still living? Has he any pupils in Boston or New York? What method did he teach?" The only information obtained about John O'Neill is that he passed away several years ago.

#### De Luca's Concert Dates

Giuseppe De Luca will appear in a song recital at Jacksonville, Fla., April 25, after his operatic performances at Atlanta, Ga., where he appears with the Metropolitan Opera Company.

After Jacksonville, Mr. De Luca will rejoin the opera company at Atlanta and leave with them for Cleveland.

where he appears the week of May 3 and in Rochester, May 5 and 6. Mr. De Luca will then leave Rochester for Indianapolis, to appear on May 8 with the Mendelssohn Choir.

#### March Musicales at the White House

The regular weekly musicales at the White House have been continued through Lent this year for the first time. Those last month took place on March 10, 17, 24 and 31. Each one is preceded by a reception to the invited guests by Mrs. Coolidge, a gracious and charming hostess, and after the completion of the program tea is served in the State Dining Room, with President and Mrs. Coolidge mingling with the artists and guests. At the recital on March 10, Sergei Rachmaninoff was the sole artist, including on his program his famous "It" prelude. On March 17, Greta Torpadie, soprano, and Carlos Salzedo, harpist, appeared in joint recital. March 24, Marguerite D'Alvarez and John Barclay shared the program between them, and March 31 saw Erika Morini and John Charles Thomas in joint appearance.

The musicales this year, as they have been for many years past, are arranged by Henry Junge, of Steinway & Sons, to whose judgment and discrimination in the selection of artists much of their success may be attributed.

#### Easton in Butterfly and Parsifal

Florence Easton recently appeared as Isolde in the season's last performance of Tristan and Isolde at the Metropolitan, and April 7 she appeared in the widely different role of Cio-Cio-San in Madame Butterfly. She will also sing Kundry in Parsifal before the close of the season, making a most unusual number of special appearances for the soprano since the close of her regular season with the opera. All her special appearances have been sandwiched in between recital engagements.

#### Many Encores for Francis Macmillen

"For a time it looked as if Mr. Macmillen would have to continue playing all night, but by interspersing bows with his encores he managed to get off with four additional numbers." The foregoing is from the Coatesville (Pa.) Record and appeared after Mr. Macmillen recently played there in concert.

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CINCINNATI CHICAGO


**ACROSS THE COUNTRY**

(Continued from page 51)

assisting in the special music during the Methodist Church revival now in progress here.

The "daughters" of the Richmond Woman's Club gave a varied program at the club on St. Patrick's day.

The fifth annual convention of Virginia Music Teachers' Association will meet at Radford, Va., on April 24 and 25. During the convention Reinald Werrenrath will appear in song recitals.

Rochester, N. Y. (See letter on another page.)

San Antonio, Tex., April 2.—John Steinfeldt, founder and director of the San Antonio College of Music, was presented in recital recently by the music department of the University of Texas. He was enthusiastically received.

Ethelynde Smith, soprano, was presented in recital, March 24, by the San Antonio College of Music. The interesting program consisted of eighteenth century classics, French songs, a modern French aria, Russian songs, songs by American composers, an aria from an American opera and children's songs. It proved her versatility and was indicative of her extensive repertoire. She is an unusually fine interpretive artist, with a voice of wide range, and especially clear, true, beautiful high tones taken with the utmost ease. Encores after each group were necessary. Cecile Steinfeldt Satterfield, a teacher at the college, was an able accompanist.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, entertained at luncheon March 25, at which time Hilda Briam was in charge of the fine program, given by a violin quartet, consisting of Mrs. Eugene Miller, Mrs. Leonard Brown, Marjorie Murray, and Corinne Warden; Ruth Herbst, cornetist; Elizabeth Longaker, soprano; and Mrs. Hubert Foster, pianist. The accompanists were Evelyn Simril and Mrs. Nat Goldsmith. Mrs. Horace Hotchkiss, a visitor in the city, gave an interesting talk on music in New York, and Kathleen Blair Foster told of some of her recent compositions, among which is her first for piano.

At the convention of the Fifth District of Women's Clubs, held March 25 and 26, the following musicians appeared during the sessions: Charles B. Hutchins, ornithic singer; Mrs. Lewis Krams Beck (in a talk on Harold Morris); Ethel Crider, pianist; Alva Willgus, baritone; Barbara Brown, soprano; Mary Catherine Phillips, soprano; the Tuesday Musical Octet, with Mrs. Edward Sachs, leader, at the piano; Mrs. Fred Jones, soprano, in Jenny Lind costume; Charles Stone, tenor; Warren Hull, baritone; the Elks Choir, Clarence McGee, director; Mrs. C. A. Hughes, soprano; Jewel Carey, soprano; Mrs. Harry McCafferty, soprano; Elizabeth Longaker, soprano; Willeta Mae Clarke, violinist; Flora Sale, pianist; Katherine Redmond, soprano, of Corpus Christi; Clara Duggan Madison, pianist; Mary Stuart Edwards, soprano; Julien Paul Blitz, cellist. There was also a group of songs by Oscar J. Fox, sung by Ruth Witmer, soprano; Howard Taylor, baritone; Eric Harker, tenor; and Margaret McCabe soprano. Mrs. Eli Hertzberg, past president of State Federation; Mrs. Arch Henderson, and Mrs. Lewis K. Bleck, were in charge of the programs. The accompanists were Mrs. Lawrence A. Meadows, Jewel Carey, Mrs. Arch Henderson, Mrs. A. M. Fischer, Mrs. Nat Goldsmith, Bernice Cooke and Oscar J. Fox.

Charles Bowman Hutchins, ornithic singer, made his farewell appearance, March 25, when he gave a lecture and imitations of bird songs and calls, under the auspices of the senior class of Main Avenue High School, for the benefit of the Attwater Museum collection.

The child's welfare department of the W. C. T. U. presented a program on March 26, with the following resident artists: Mary Stuart Edwards, soprano, who gave numbers by Beach, Nevin, Verdi, del Riego, Ardit and Buzzi-Peccia; and Julien Paul Blitz, cellist, whose numbers were by Hollman, Massenet and Becker. Mrs. Lawrence A. Meadows was the accompanist.

The San Antonio College of Music presented Mary Nourse, pupil of John M. Steinfeldt, in recital on March 26. Numbers on the program were by Bach, Beethoven, Chopin, Steinfeldt, Godard, Scriabine and Liszt, all played with technical skill, good tone and interpretive insight. Miss Nourse proved herself a decided credit to her teacher.

A benefit program, under the auspices of the Home of Neighborly Service, was given on March 28 by the Lyric Ensemble, which is composed of Mrs. Fred Jones, soprano; Dorothy Claassen, contralto; Charles Stone, tenor; and Warren Hull, baritone, with Walter Dunham at the piano; assisted by Willeta Mae Clarke, violinist. Excerpts from the second act of Martha were given, followed by Miss Clarke's numbers, by Saint-Saëns and Kreisler. Liza Lehmann's Persian Garden, done in costume, and with appropriate scenery, closed the extremely interesting program. Each number received much applause.

Mary Beth Conoly, piano pupil of John M. Steinfeldt and voice pupil of Henry Jacobsen, of the San Antonio College of Music, appeared in recital at Cuexo, Texas, March 29. Many complimentary accounts of her appearance were heard.

The third recital in the Lenten series was given March 30, by St. Mark's Choir, Oscar J. Fox, organist and choir-master. The program was devoted entirely to works by Gounod. The soloists were Margaret McCabe and Ruth Witmer, sopranos; Irene Bourquin, contralto; and Eric Harker, tenor.

The Baylor Choral Club, Mrs. Allie Coleman Pierce, director, appeared in concert March 30 and 31. The program on the first date consisted entirely of sacred numbers, and on the second, of secular. The programs consisted of choral singing, violin ensemble, vocal trios, readings, piano solos, vocal sextets, vocal and violin solos, and a popular group, taken from comic operas and musical comedies. The soloists were Genevieve Camp, pianist; Allie Coleman Pierce, mezzo soprano; Adelaide Winerich, whistler; Virginia Marrs, violinist; Gladys Hood, soprano; and Corinne Cochran, soprano. Both programs were highly enjoyable.

San Diego, Cal. (See Music on the Pacific Slope.)

San Francisco, Cal. (See Music on the Pacific Slope.)

**Elizabeth Gutman Delights Children**

Elizabeth Gutman, singer of folk songs, recently made a very successful appearance at the Children's Theater of the

Little Lyric in Baltimore, when she gave her children's recital in costume, which she calls From Mother Goose to Shakespeare. The theater was crowded with children (this being the third event of a series which also included Tony Sarg's Marionettes and the Barrere Ensemble), who especially liked some songs about a fire and a bear by Stravinsky, the Crist Chinese Mother Goose songs, and the story of the Owl and the Pussycat. Several numbers had to be repeated, and as an encore Miss Gutman sang that favorite song of all children, Mana-Zucca's Big Brown Bear.

Miss Gutman was scheduled to appear in Washington on April 3 as soloist with the Music Club of the Government Hotels, a well-known choral organization, and on April 8 in Philadelphia in French songs for the Matinee Musical Club at the Bellevue-Stratford.

**Mortimer Kaphan in Life Portrayals of Dickens Characters**

A rare opportunity to see the work of one of the foremost impersonators of the day, and at the same time acquire a more thorough knowledge of the works of Charles Dickens, will be afforded when Mortimer Kaphan presents "An Evening with Charles Dickens," assisted by Harriet de Young Kaphan, soprano, formerly with the Chicago Opera.

Dickens' characters will continue to live, and as Mr. Kaphan reveals them you find yourself in sympathetic harmony with the mind of an artist, a unique and versatile

**MORTIMER KAPHAN**

interpreter of character, in all ways competent to place Dickens' wonderful faces of fiction before your eyes.

In his make-up and costumes, Mr. Kaphan has faithfully followed the famous illustrations of Dickens' characters by the three great artists—Barnard, Cruikshank and Phiz. Kaphan makes his changes before the audience with a deftness and execution that render the effect all the more unusual.

Kaphan's work is delicate in execution, yet lacks in no whit the breadth of drawing which carries Dickens' creations so near the borderline of caricature. The entire round of his characterizations are made with fine conception of the spirit of their creations. His voice, mannerisms and dialects are as true to life as the great novelist describes them.

His impersonation of the pompous Wilkins Micawber gives all the rich life to that prince of procrastinators, that king of the big word and flowing gesture, just as he makes his audience feel the clammy touch of the writhing hypocritical Uriah Heep. His rendering of the old Jew Fagin, in Oliver Twist, is considered by leading critics to be a masterpiece; his portrayal of impending inevitable doom as Sydney Carton, in A Tale of Two Cities, brings to memory that sad but noble character; and one responds with sympathy to the Old Grandfather, in The Old Curiosity Shop, who cannot realize the death of his Little Nell.

One of the most noted social events of the season was Mr. Kaphan's recital, given under the distinguished patronage of Sir Auckland Geddes, British Ambassador; Lady Geddes; Captain Gloster Armstrong, H. B. M. Consul-General; Dr. William S. Manning, and others.

**Marjorie Squires Shuns "Temperament"**

Avant "temperament!" "Perhaps it's because I'm a prima donna without a temper—Yes, I mean 'temper'—I have a husband instead. Of course, you would rather have me say 'temperament,' but I really mean what I said first, for, when you come right down to it, aren't they both one and the same thing—except that the word 'temperament' by some unwritten law is always applied to artists, and 'temper' to naughty children.

"Some of the singers who have 'temperament' spend their time before a performance trying it out, instead of their voices, with the result that their interpretations of songs are never the same—one time stirring, the next time routine, because their 'temperament' has, or has not been aroused.

"Of course, all this foolishness is ultimately bound to show itself in the wear and tear on a voice, particularly in the high notes, so that is why I refuse to get fussed and 'temperamental' before I sing. All I want to do each performance is to put the very best of everything I have at my command in the art of singing into that performance—and just a little bit more besides."

How well Marjorie Squires succeeds in her desire is best understood by referring to the daily papers after any of her many appearances.

**Novaes Returning for Sixth Season**

Guimar Novaes, Brazilian pianist, will return next October for her sixth American season, after a year's absence in South America, and will make an extensive tour of this country and Canada. Many cities will be included in her itinerary in which she has appeared practically every season since her spectacular debut. Milwaukee, whose musical public is known to be particularly enthusiastic over the pianist, will have her for the fourth time in as many seasons. She has also been reengaged in Chicago, Indianapolis, Winnipeg, Kansas City, for the third or fourth visit as the case may be. The first New York recital of her season will take place in Carnegie Hall on November 25.



## CINCINNATI HEARS NEW SINGER WITH ORCHESTRA

Bach Society Holds Celebration—Notes

Cincinnati, Ohio, April 5.—At the tenth popular concert of this season by the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner, at Music Hall, March 30, a new singer was introduced to the music lovers here. Edith Piper of St. Louis was the soloist, and her soprano voice of force and clearness was an agreeable surprise to the large audience present. Miss Piper has appeared in Rome, Italy, in concert work and is now preparing for grand opera. In addition to possessing a fine voice, which filled the large hall, she also possesses a delightful personality. She sang the aria, Pace, mio Dio, from The Force of Destiny, by Verdi, and Voi la Sapete, from Cavalleria Rusticana, by Mascagni. Both were delightfully rendered, and brought forth great applause. The instrumental numbers included the overture, Sicilian Vespers, Verdi; Suite L'Arlesienne, No. 2, by Bizet; waltz, Tales of the Vienna Woods, by R. Strauss; overture, William Tell, by Rossini. It was a very delightful concert and the applause was enthusiastic.

The Bach Society of Cincinnati held its annual celebration on March 27, in honor of the birthday of Johann Sebastian Bach. The program included the cantata No. 65, All They From Saba Shall Come. There was a double concerto for violas, accompanied by cellos and contrabass, and a triple concerto for pianos with full string accompaniment. The program concluded with the Magnificat in D. A number of well known musicians took part in the event.

### NOTES.

A concert was given on March 30 at the East High School auditorium, under the auspices of the East High Community Service, by students of the College of Music. Those taking part included Helen Jean Upperman, coloratura soprano; Marie S. Houston, soprano; Celeste Bradley, violinist; Margaret Quinn Finney, pianist; Lucille Scharringhaus, organist, and Olive Terry, pianist.

Mrs. Charles E. Bliss entertained the Hyde Park Symphony Circle at her home on March 27, when Grace L. Woodruff, who was guest pianist of the Cincinnati Conservatory of Music, gave a pleasing interpretation of the last symphony concert programs to be given by the Cincinnati Symphony Orchestra here. A number of interesting photographs of the Fountains of Rome were shown.

The Woman's Club music department gave an interesting program on March 28.

Katheryn Reece, a pupil of John A. Hoffmann, of the Cincinnati Conservatory of Music, appeared in her costume song recital on March 31. She was assisted by Evangeline Otto, cellist, pupil of Karl Kirksmith, with Mrs. Thonie Prewett Williams and Louise Damron at the piano.

The Hyde Park Music Club rendered a pleasing program on April 1, at the Knox Presbyterian Church.

Margaret Quinn Finney, graduate pupil of Albino Gorno, of the College of Music, appeared in an evening of piano music on March 27, in the Odeon.

The Clifton Music Club held a meeting on March 28, at the residence of Mrs. Edward S. Smith. The Music of the Reformation was the title of a talk by Leonie C. Frank, who is giving a series of lectures on the History of Church Music. The members presented a number of illustrations.

The pupils of Pauline M. Jobst were heard in a recital in Wilkey Hall, Odd Fellows Temple, on March 29.

Marie Houston, a pupil of Madame Dotti, of the College of Music, was enthusiastically received on March 16, when she appeared with the Middletown, O., Band. She sang Dich Theure Hall, from Tannhäuser.

The choir of St. Thomas' Church, Terrace Park, O., under the direction of Hugo Sederberg, presented Penitence, Pardon and Peace, by Maunder, on March 30. The soloists were La Vergne Sims, soprano; Richard Pavey, tenor; John Wilson Cosby, bass, and Mary Elizabeth Jones, organist.

Piano pupils of Kathryn Pauley, colony teacher to the Stoffregen Studio, assisted by elocution pupils of Estelle Whitney, were heard on April 2, in the Lockland School auditorium.

A report has been received here to the effect that Myra Reed-Skibinsky, a former piano pupil of Marcian Thalberg, of the Cincinnati Conservatory of Music, that she has been making notable progress, having made her debut with the Philadelphia Philharmonic Society, where she was accorded praise.

Leo Stoffregen gave a piano recital on March 27, under the auspices of the Ladies' Aid Society of the Carthage Christian Church. He was assisted by Irma Bodman, reader; Elfrieda Lehrter, soprano, and George Cumins, cornetist.

Irma Wernstedt, soprano, pupil of John A. Hoffmann, and Janice Haas, pianist, pupil of Carl Herring, both of the Cincinnati Conservatory of Music, were heard at the Evans-ton Christian Church, March 27.

Gladys Zentmeyer Kallaher and Hazel Brewsbaugh are attending the national convention of the Delta Omicron Sorority, at Denison University, as delegates from Eta Chapter, College of Music.

A number of pleasing concerts were given during the week of March 30 by the Wurlitzer Concert Company, under the auspices of Mr. and Mrs. William Dunning.

Christine Colley, a pupil of Robert Perutz, of the Cincinnati Conservatory of Music, appeared in a violin recital at Conservatory Hall, on April 1. Ethel Martin Funkhauser was at the piano.

## G. M. CURCI

### VOCAL TEACHER AND COACH

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The twenty-fourth Saturday noon recital of the College of Music was held on March 29, when pupils of Mrs. Adolf Hahn, Irene Gardner and William Morgan Knox were heard.

Pupils of the following members of the faculty of the Cincinnati Conservatory of Music were heard in a recital in Conservatory Hall, on March 29: Leo Paalz, Carl Herring, Robert Perutz, Marcian Thalberg, Madame Liszniewska, Mr. Read and Miss Williams.

Ladies' Day was celebrated on April 1 by the Cincinnati Chamber of Commerce, when a vocal quartet from the Cincinnati Conservatory of Music entertained the visitors. The same was composed of the following: Margaret Powell, soprano; Lucy De Young, contralto; Clifford Cunard, tenor, and Howard Fuldner, bass. All save Miss Powell, who is a pupil of Thomas James Kelly, are pupils of Dan Beddoe.

A program of American compositions was presented by Eta Chapter of the Sinfonia Fraternita of America on April 2, in the College of Music auditorium. W. W.

### Anna Case a "Goddess of Song"

Anna Case, the charming soprano, has many letters complimenting her on her fine art. Following an appearance in Enid, one of her admirers there wrote: "I wish you could hear what the Enid people are saying about your singing. Of all pleasurable human vibrations that reach the soul of man through the portals of the ear yours were the sweetest that ever came to me. You are a heaven-born Goddess of Song." Miss Case is a great favorite with the Apollo Club. She recently sang for this organization in Portland, Ore., and one of the members of the board of directors wrote her as follows: "The impression seems to be general that no concert ever given by the Apollo Club was so successful as this last one and, if so, the largest measure of credit is due to your own good self. Speaking in behalf of the club, I can tell you frankly that we look forward already to the time when we may again have the honor of presenting you to our members and friends and trust that nothing will prevent an early return engagement." After an appearance in Trinidad, a letter was received stating: "We will remember, remember always, the sweetness and the splendor of you and your song."

### Ethel Rader in Recital

Sunday, March 23, Ethel Rader, soprano, was heard in a recital given under the direction of Edgar Cooke at Faraway Farm, the Haverford home of the Clarence Wardens. Miss Rader, who is a newcomer to Eastern concert fields, is a pupil of Oscar Seagle and Jean de Reszke. She has just returned from Europe, where she concertized and attended the de Reszke-Seagle winter school at Nice, France. With Virginia Snyder providing admirable accompaniments, Miss Rader presented a program of wide variety and interest. She possesses a voice of great beauty and flexibility, with a richness of quality which never permits even the most florid and delicate passages to become colorless. Outstanding numbers of the program were Handel's Care Selve, Benedict's The Wren; Caro Nome from Rigoletto, and the Rimsky-Korsakoff Hymn to the Sun.

### Ethel Parks Sings Coffee Cantata

An interesting musical event took place on March 31 at the home of Rosalie Helen Klein. It was on the occasion of the two hundred and thirty-ninth birthday anniversary of Bach and the program was given by the Matinee Musical Club of New York. The entire program consisted of Bach

compositions and conspicuous among these was the humorous Coffee Cantata, in which Ethel Parks, coloratura soprano, sang the leading part of Lieschen. It was interesting to recall that this Coffee Cantata was written at a time when coffee was a rare beverage. The story of this work was by a young poet who lived in Leipzig at the time when Bach lived there with his large family of twenty children. Bach was so impressed by this humorous bit that he wrote a very whimsical cantata to these words. This work is rarely given and those present at the musicale enjoyed both the novelty of the composition and the singing of Mme. Parks.

### Sydow Series in Newark Ends

The Newark Church Concert Series, under the direction of Paul Sydow of New York, closed on Sunday, March 23, at the Broadstreet Theater. The soloists were Ruth Ely, Gladys Bradley, LeRoy Weil, Martha Johnson and Armanda Januzzi. Elemer Pichler, from the Royal Opera in Budapest, was the conductor. The series will be resumed next October under the same management.

### Scott Song at Three Churches

On Sunday morning, March 8, in Kingston, N. Y., John Prindle Scott's sacred song, Come Ye Blessed, was used as an offertory at three of the city churches. At the First Baptist it was sung by E. H. Clum, tenor; at the Roundout Presbyterian, by Miss Los Kamp, contralto, and at the First Presbyterian, by Mrs. Wood, soprano.

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MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 88th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

LUVENIA BLAILOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio, May 20, Columbus, Ohio, June 24.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., June 30.

GLADYS MARSALIS GLENN, Box 1188, Amarillo, Tex., July 28, 1924.

MRS. T. O. GLOVER, 1825 German Ave., Waco, Texas.

MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo., June 18—July 21.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; Normal Classes—Dallas, Texas, in June; Chicago, July.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, June; Cleveland, Ohio, July; Chicago, August.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. April, 1924, and June, 1924.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

VIRGINIA RYAN, 940 Park Avenue, New York City.

ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. June 23rd, 1924.

MRS. S. L. VAN NORT, 2816 Helens St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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## OPINIONS OF THE PRESS

(Continued from page 53)

chestra that she immediately was reengaged for a concert next season. Her playing of the Liszt E flat concerto inspired William Prohme to review her performance as follows:

Nothing is so stimulating as to be moved to the point of completely unlearned enthusiasm. To be enraptured by anything—whether it be a sunset, a poem, a lovely woman, or a piece of music played with genius—that is to ascend to the peaks of existence. A few thousand of us were so moved yesterday afternoon (March 16), at the Philharmonic Auditorium. Germaine Schnitzer, pianist, did it with her playing of the Liszt E flat concerto with the Philharmonic Orchestra.

According to Carl Bronson in the Los Angeles Evening Herald:

The triumph throughout this magnificent work of pianistic art was in the performer's consistent treatment of the piano, which brought out all of the beautiful qualities of the instrument and made not a mere accompanying accessory of it, but an ideal vehicle for the inspired expression of the virtuoso.

Two of the other Los Angeles dailies eulogized Mme. Schnitzer as follows:

The most highly individualized of the women's pianoforte coterie in Germaine Schnitzer. Here is an artist of exceeding fire which never flares into too high a flame because of the intelligence behind her work.—Florence Pierce Reed in the Los Angeles Evening Express.

Mme. Schnitzer fairly swept the big audience off its feet with the strength, fire and surety of her instrumentalization, more than earning the many curtain-calls she received at the conclusion of her performance.—Los Angeles Illustrated News.

## Buffalo Symphony in Fourth Concert

The fourth concert of the Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, took place at Elmwood Music Hall on Sunday afternoon, March 30. The program included: the Dvorak symphony No. 5, E minor, New World; Franck's symphonic variations, for piano and orchestra; suite from ballet, Casse Noisette, Tchaikowsky. Wendell Keeney, a young local pianist, was the soloist.

Mary M. Howard, a critic on one of the local papers, commented as follows:

The symphony was very well played. Barring a certain thickness of tone occasionally heard, its four movements were given a musical delivery pleasing to the ear, stable and steady in rhythms, and characterized by much variety and grace of shading. The work terms with lovely melodies, more or less suggestive of negro tunes, the G major theme introduced by the flute in the first movement being almost a replica of the first four measures of Swing Low, Sweet Chariot. Syncopation, also, is frequently employed to heighten the likeness to the music of the negro. Mr. Cornelissen chose tempos which well defined the mood of each movement. The second movement, with its exquisite English horn solo, which was played with much charm, made strongest appeal, but the entire work was heard with an absorbed interest which testified to the pleasure of the audience, and hearty recognition of its admirable performance was given at the close.

In touching upon the Franck work, Edward Durney wrote in part:

The Franck work for piano and orchestra, while not overwhelmingly serious, offers no departure from the composer's lofty style, and Mr. Keeney's performance was one of musical distinction worthy of the material in hand. It was thoroughly artistic playing in which the pianist's lovely tone and shading, his many poetic touches and his technical surety afforded his interested listeners much satisfaction and pleasure. The orchestral portion of the work was well performed. At the close the pianist was enthusiastically applauded and recalled.

The fifth concert was given on Sunday afternoon, April 13.

## Stallings Praised in Home City

Louise Stallings recently sang in Alton, Ill., her home city, and was warmly praised by her hearers. The local press, in part, said of her:

Louise Stallings delighted a capacity audience; if the accomplished vocalist pleased last year, she fairly charmed her audience last evening. Miss Stallings' voice showed quality of tone even more finished than at her last appearance. Her voice, low and sweet, almost honeyed in its softness, was used to special advantage in the rendition of the group of Italian and French songs. Of her English numbers, Trees and Call Me No More were perhaps the favorites last evening. . . . Miss Stallings has arrived at her present height through arduous and patient study, and careful dramatic and vocal insight. Eastern newspapers are liberal in their praise of the singer, and attribute to her a graciousness of personality which captivates, as does her delicate persuasiveness of tone and musical speech. . . . Of her encores, the Spring Song (by Tosca) and Beyond were especially lovely. Olga Sapio assisted as accompanist, and presented the third number of the

program, three artistic piano selections.—Alton Daily Times, March 20.

It has been four years since the reporter has heard Louise Stallings, and a new artist was disclosed last night. The perfect placement of voice, the superlative refinement of style, and the serious purpose of the singer were all as before, but an increased power and elasticity and warmth of color make her not only a charming singer but also an interpretative artist of distinction. . . . Miss Stallings' program presented a wide range, with Italian, German, English, French and Spanish groups, and she proved herself an able interpreter of each; but we felt she was a bit happier in the French group, though the Spanish made a thrilling climax. Miss Stallings responded to the insistent demand for more with generous encores, which met with very special favor from the audience.

One was appreciative of the very excellent accompaniments played by Olga Sapio and of her two solo numbers, which brought forth an encore. Miss Sapio is a very satisfactory pianist, and an Alton audience will be glad to hear her again.—Alton Evening Telegraph, March 20.

## Another Editorial Tribute for Easton

Another tribute to the genius of Florence Easton has appeared in the New York press, this time from the pen of Lawrence Gilman, in the New York Tribune. Mr. Gilman, in a Sunday discussion of Tristan and Isolde, writes as follows:

"Mme. Easton's Isolde has been known here for several years; but it seems to us that she now sings and acts with an authority of style, a tragic power, a mastery of the grand manner, which are newly acquired. The 'grand manner' is a dangerous thing for an Isolde to cultivate, for it may tempt her to forget that she must be, after all, as George Moore once pointedly remarked, 'a woman a man could be in love with.' Mme. Easton does not recall the bad old Bayreuthian Isolde, who strode about with arms raised and posed above their heads in the statuesque attitudes 'designed' (as Mr. Moore so happily said) for the decoration of beer gardens."

"Mme. Easton is felicitous and persuasive in her conception of the difficult part. She is more flame-like than tornado; she is fluent and plastic and intense; she has tenderness without softness; she rages, but she is never shrill. Not for an instant does she let you forget that she is a figure of tragic destiny; and so her tenderness and her passion, her terrible grief, are epic in accent and design."

## Texas Gives Ethelynde Smith Fine Welcome

Ethelynde Smith, soprano, filled her first engagement in Dallas, Texas, when she sang for the Music Study Club on March 18. In commenting on the recital, the critic of the Dallas Journal stated: "She was appreciatively received by an audience that completely filled the auditorium and overflowed into the hall. In spite of the length of the program, the singer responded with three encores. She has an even voice of good quality, and her interpretations are intelligent and appealing. Her diction was practically flawless." That the critics of the Morning News and the Evening Dispatch were equally enthusiastic in praising Miss Smith is evident from the accompanying press excerpts:

The quality of her voice, with its unusual range, made it possible for her to present a varied program which aroused unflagging interest in her hearers.—Dallas Evening Dispatch.

Worthy of special comment is the fact that when Miss Smith sang in English the audience could understand the words. Her voice, of wide range, is firm and full in all registers, and there is a remarkable evenness about it.—Dallas Morning News.

Harriet Bacon MacDonald furnished artistic accompaniments for Miss Smith at this recital.

## Fraser Gange Triumphs in "Baltimore"

Appended are excerpts from press notices which Fraser Gange received following his recent very successful appearance in Baltimore:

He is a serious artist, amply equipped technically, and possesses alert musical intelligence. He displayed an interpretative instinct far more pronounced than is usually noted among the men of the recital stage.—Baltimore Evening News.

He is an unusually interesting interpreter of songs in that he brings to his work a high intelligence, a fine feeling for effect, and, above all, a sort of virility that tends to vitalize everything he sings.—Baltimore Evening Sun.

The vocal organ itself was one of great power and volume, resonant and produced without seeming effort. The enunciation was so good that every word uttered was perfectly understood.—Baltimore Sun.

## Arden Creates Enthusiasm in Hornell, N. Y.

Cecil Arden's concert in Hornell, N. Y., proved another triumph for this artist as the appended excerpts from the Herald of that city will verify:

Cecil Arden was in town last evening! The high school auditorium echoed and resounded with applause after each solo by this marvelous Metropolitan Opera soprano, and the Teachers' Association which brought Miss Arden here for its annual concert feels gratified that its program was such an outstanding success.

There is no denying the enthusiasm that the audience displayed over each succeeding selection, for the applause was wholehearted, and persisted until all desires for encores were gratified. There was an informal air hanging over the concert and both listeners and singer shared the keen enjoyment of the evening. In fact, the pleasure that the audience exhibited seemed to delight Miss Arden, who put to test her versatile vocal accomplishments and presented a range of selections that embraced almost every type of composition.

It would be a difficult matter to pick out any one particular quality of Cecil Arden and to attribute her success to that one characteristic. Her remarkable diction, her warmth of tone coloring, her clearness of voice, and the depth of feeling put into each number, all contribute a portion to the final effect and are blended into one harmonic whole which charms. The exquisite tenderness of Love's Old Sweet Song and the forceful, blustering melody of the Song from Carmen, were both powerful tools in the hands of the soprano by which she cast a spell over those who were fortunate enough to hear her.

By far the most effective and most appealing number of Miss Arden's repertory was Carmen's Dream, arranged by Buzzi-Peccia from the famous opera by Bizet. Carmen's Dream is a fantasy for the voice and piano in which all the inspired melodies of Bizet's masterpiece have been retained.

Although the program announced that Carmen's Dream would be Miss Arden's last presentation, the audience obstinately refused to go home until an encore was given. This was one of the most significant tributes paid to Cecil Arden during her stay here.

Another hit was scored for the Metropolitan soprano in the afternoon when she rendered a program of songs especially for the school children of Hornell. The high school auditorium was packed to the doors by the youngsters and it can be safely said that Cecil Arden never had so appreciative an audience. It certainly was evident that the Hornell grammar school pupils love good music.

## Helen Stanley Scores as Marguerite

Helen Stanley repeated her recent success with the Philadelphia Civic Opera Company, where she had made a deep impression with her interpretation of the roles of Micaela and Nedda, when she gave an outstanding performance of Marguerite in Faust.

"Helen Stanley was of exquisite loveliness as Marguerite," says the critic of the Philadelphia Record, "matching her chaste beauty with splendid vocal quality. She sang the role beautifully, and it was a joy to hear each word carefully enunciated, and that, without seeming effort." The Philadelphia Public Ledger considered that Mme. Stanley was in excellent voice and sang the many leading arias in artistic manner, besides acting the trying role in splendid manner. "Heading the cast was Helen Stanley," one reads in the Evening Public Ledger. "In appearance most prepossessing, with her various and extended operatic experience, her vocal equipment commanded by an alert intelligence, and a histrionic instinct that supplied the utterance with its appropriate gesture, her impersonation in a role that has been standardized by many famous predecessors, did not suffer by the comparisons evoked."

## Elizabeth Gutman Wins Hearty Applause

Elizabeth Gutman, singer of songs and folksongs, received the following notice from the Star when she appeared in Washington, D. C., April 3, as guest artist with the Musical Club of the Government Hotels:

She opened the program with an Italian aria, and sang a group of French songs charmingly, but it was in the second group of Russian numbers that she won the hearty applause. She sang these in costume, and gave much dramatic emphasis to her interpretation of the songs. Miss Gutman has a fine tone production and good enunciation. She made the solo part of Bassett's Reverie, sung by the chorus, extremely effective. The solo part of the Reverie was repeated, and Miss Gutman also sang two encores.

## Braslau Has "Great Artist's Equipment"

Sophie Braslau appeared recently in Amsterdam, N. Y., and scored an unusual success, to judge by the twenty-eight-inch review of the recital which was published in the Amsterdam Record. Excerpts from this report are quoted herewith:

A true contralto is too rarely heard these days, and probably never in Amsterdam has a voice like Sophia Braslau's sung its way into the hearts of the people.

She possesses the equipment which is essential to the great artist. Her personality charms, her remarkable sense of the dramatic and her mastery of interpretation imbue every song with

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an atmosphere which makes it a living, breathing thing, the range of her voice brings within her repertory songs which are beyond the ordinary contralto, and so perfect is her transition from register to register and her breath control that she can in an instant burst from a whisper to a ringing triumphant note which holds her audience amazed.

Another recent very successful appearance was in Toronto, Canada, where the gifted contralto was eulogized by the public and press.

#### Langston a Charming Siebel

Marie Stone Langston won the following press tributes the day after her recent appearance as Siebel in Faust with the Philadelphia Civic Opera Company:

Marie Stone Langston, one of Philadelphia's most popular singers, is as much "at home" on the stage as a seasoned professional opera singer. The lovely Flower Song had real value as she sang it, in beautiful rich mezzo tones.—Philadelphia Evening Bulletin.

Marie Stone Langston made a charming Siebel, both as to voice and stage presence.—Philadelphia Evening Public Ledger.

Marie Stone Langston was a highly commendable, smooth-voiced Siebel.—Philadelphia Public Ledger.

#### Children and Grown-Ups Enjoy Gutman Recital

Elizabeth Gutman gave a delightful recital called From Mother Goose to Shakespeare at the Children's Theater of the Little Lyric, Baltimore, March 22, and according to Warren Wilmer Brown in the Baltimore News "the hall was

filled and the grown-ups apparently enjoyed the affair as much as the boys and girls." He then continued: "It is a severe test of a singer's ability to meet the requirements of a program of the sort Miss Gutman selected and she is heartily to be congratulated upon her success." The critic of the Baltimore Evening Sun commented on Miss Gutman's art as follows:

To every one of the groups Miss Gutman brought individuality in delivery and a vivacious personality in keeping with the rhymes, along with interpretative ability of an advanced order, while her clear voice was heard to great advantage. The combination of excellences, consequently, made the recital most enjoyable, with an especial appeal to the rising generation in the Mother Goose group.

#### N. Y. STATE F. OF M. C.

#### TO CONVENE IN ALBANY

#### Fourth State Convention of New York State Federation of Music Clubs to Open April 24

The following official letter, which has been sent out by Mme. Marione, the State president, is published in part, and gives an idea of what will transpire at the Albany meetings:

The fourth State convention will be held at the Ten Eyck Hotel, Albany, New York, April 24, 25 and 26, 1924.

The chairman of the program committee is Mrs. Jean Newell Barrett, 4 Lafayette Street, Albany, and she and her committee have already arranged the program, which will be of great interest to delegates and club members.

The Monday Musical Club, Elizabeth Hoffman president, will act as the Hostess Club, and they are assuming the financial responsibility of the convention expenses.

Now we must all cooperate and make this fourth State convention a memorable one and a credit to the great Empire State, and I feel you will do your share, as you are just as much a part of the state organization as any other club.

Most of Friday, April 25, will be set aside for Suggestions and Expressions and Round Table discussions with Mrs. Jean Newell Barrett in charge.

The following subjects—with twelve minute limit of time—will be spoken on and discussed by members of all Federated clubs:

1. Student Membership
2. Business Management of Clubs
3. Associate Memberships
4. Program Suggestions
5. Chamber Music
6. Choral or Chorus Work
7. Cooperation with Public Schools
8. Opera Development
9. Music Settlement
10. Loan Funds and Scholarships
11. Pageantry
12. Contests, etc.

The opening session will be Thursday morning, April 24, and on Thursday afternoon there will be mostly club reports, etc. Thursday evening there will be a concert by the Monday Musical Chorus, Arthur Middleton, soloist. The second evening, April 25, a banquet will be held at the Ten Eyck Hotel (\$3.00 per cover). Hon. Charles L. Guy of New York City acting as Toastmaster, and many distinguished speakers have promised to be present. Saturday morning the election of State Directors will be held, and also unfinished business, so that those who have to leave Saturday noon can do so.

We are hoping to get out a State Bulletin in some form or other next season so we will have a means of communication with our various clubs and thus keep in closer touch with you so as really to make us the power in extension, publicity and finance that we should be in order to make an organization of such strength and power as the New York Federation of Music Clubs should be.

Have your guests, delegates and alternates notify the Hostess Club in Albany at once as to their reservations, as it is most difficult to obtain same in Albany, as you probably know. The delegates and alternates have already reported to the Credential Committee, from Albany, Rochester, Buffalo, Troy, Syracuse, Watertown, Ellenville, Jamaica Plain, Saratoga Springs, New York City.

#### Bertha Malkin an Opera Prima Donna

Bertha Malkin, the well known prima donna of the Berlin Opera, whose ability to charm her audiences has brought her well deserved glory, is winning new laurels. She possesses a voice of extreme and rare beauty, a voice that



BERTHA MALKIN  
as Marta in Die Zarenbraut.

can caress as well as make one shiver. Her musicianship and dramatic power make her one of those great artists who immortalize themselves through their art.

She is not entirely unknown in this country, due to the fact that many American visitors to Germany bring tales of enthusiastic appreciation of her singing. When she appeared in Die Zarenbraut in Berlin a year or so ago, she received splendid press notices for her singing and acting the part of Marta. All leading critics united in her praise; a column of laudatory press notices could be appended. She is the sister of Joseph, Jacques and Manfred Malkin, all being prominent in New York musical circles.

#### CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Berkshire Music Colony, Inc.—\$1,000 for chamber composition. Contest ends April 15, 1924. Hugo Kortschak, 1054 Lexington Ave., New York.

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, cello solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio State Contest Department—State Junior Club Contest during festival in Toledo, April 28-May 24. Lists for required numbers in elementary, intermediate, and advanced divisions, also rules and regulations, may be obtained from Mrs. Harry L. Goodbread, 2795 Euclid Heights, Cleveland, Ohio.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars apply to Mrs. T. F. Plummer, Andalusia, Ala.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Estey Organ Company—Scholarship in organ playing at school of music in Fontainebleau, France, awarded to recipient of highest marks in Guild Fellowship examination in cities from Boston to San Francisco on May 15 and 16.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszewska at summer session. Trial on June 11. For application write Bernet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Swift and Company Male Chorus—Setting for men's chorus with piano accompaniment to The Singers by Longfellow or Shakespeare's Blow, Blow, Thou Winter Wind. \$100 prize. Manuscripts must be sent before June 15 to D. A. Clippinger, 618 Kimball Bldg., Chicago, Ill.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Bush Conservatory of Music—Eighteen free scholarships in the Summer School. For further information apply to the Bush Conservatory of Music, Chicago, Ill.

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## REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending April 10. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

### Music

(Olivier Ditson Co., Boston)

THE FAIRIES' REVELRY. Gabriel-Marie's La Cinquantaine, arranged by Shirley Dean Nevin as a three part song for women's voices.

THE HEART THAT SINGS ALWAYS, by Charles P. Scott. Words by Frank L. Stanton. Three-part song for women's voices.

ON SONG'S BRIGHT PINIONS (Mendelssohn), arranged by N. Clifford Page. Words by Heinrich Heine. Three-part song for women's voices.

SPRING BALLETT, by Geoffrey O'Hara. Words by Minna Irving. Three-part song for women's voices.

AWAY TO THE WOODS (Johann Schrammel), arranged by C. F. Manney. Two-part vocal march for boys' chorus.

THE FOREST DANCE (Arthur B. Targett), adapted by N. Clifford Page. Words by J. Katherine Mixer. Two-part song for schools. Also published for soprano, alto and bass.

THE CALL OF DUTY, by Arthur Hadley. Words by Frederic H. Martens. Marching song for schools.

OVER THE FOAMING WAVE, by G. F. Wilson. Four-part song for schools, introducing Home, Sweet Home.

THE SURGING SEA, by W. Waring Stebbins. Words by Frederic H. Martens. Arranged by the composer as four-part song for schools.

(C. F. Thompson Co., Boston)

PSALM 137, BY THE RIVERS OF BABYLON, by Margaret Starr McLain. For four parts.

TWILIGHT, by Katherine A. Glen, arranged by Josephine Sherwood for women's voices. Words by Sara Teasdale.

RUSTIC ROMANCE, by Langdon Talbot Sellers. An encore song.

WISHIN', song by Luella Burnham. Words by Henry Victor Morgan. Published in two keys, A flat and C.

(Elkin & Co., Ltd., London; G. Ricordi & Co., New York Agents)

CATHEDRAL WINDOWS, by Sigfrid Karg-Elert. Six pieces on Gregorian tunes for organ.

VALSE CAPRICE, by Cyril Scott. Transcribed for violin and piano by A. Walter Kramer.

THE FIRST OF MAY, song, by D. M. Stewart. Words from Last Poems, by A. E. Housman. Published in two keys, G and B flat.

THE RIVALS, song by George Oldroyd. Poem by James Stephens. Published in three keys, F, G, and A.

CORYDON'S SONG, by Paul Edmonds. Poem by John Chalkhill. Published in two keys, E flat and F.

TECHNICAL STUDIES FOR PIANO, by Cyril Scott.

NEU WIEN, valse by Johann Strauss. Arranged for piano by Dora Bright.

(M. Witmark & Sons, New York)

O HEART OF MINE, song by Frederick W. Vanderpool. Lyrics by Arthur A. Penn. Published in three keys, B flat, C and E flat.

(Block Publishing Co., New York)

KEDUSHA (Sanctification), by A. W. Binder. For four-part chorus of mixed voices with cantor solo. M. J.

### Books

(C. G. Conn, Ltd., Elkhart, Ind.)

BUILDING THE SCHOOL ORCHESTRA, by Raymond Norman Carr, A.B. A guide for leaders.

(Century Company, New York)

### High Road (A Novel)

By Janet Ramsey

This being a musical novel, it devolves upon a reviewer in a musical magazine to judge it from several points of view—three, to be specific. First of all, it must, of course, be judged as a novel; second, it must be judged as it faithfully or otherwise interprets music and musicians; third, it must be appraised in the light of its utility to music.

On the first count it must be said at the outset that this is a very good novel indeed. It is the story of the struggle of an American boy against his father's prejudice and opposition, and, later, against America's opposition to the American musician. And in this last conflict, just as the book ends, our young American is worsted, being refused a position as conductor because he is American born and a foreigner is preferred. We are left to wonder in how far he finally succeeds. The book ought to have a sequel to satisfy our natural curiosity.

Now as to the second question—how faithfully does the work interpret music and musicians—it appears to this reviewer that Miss Ramsey has made her portraits more from her own consciousness than from any actual experience she may have had, and that she has used in the main such traditional musical characters as we have had on the stage and in fiction from time immemorial. Peter, the hero of the book, seems quite impossible. On the one hand he is a dreamer, a futile idealist. On the other hand he is a dread-

ful goody-goody, intent only upon pleasing his father yet constantly deceiving him, learning music, so to speak, behind his back, working the summer through to get funds for the winter study without telling his father why he is working.

Peter is painted in a way that is likely to do little good to the American boy struggling against exactly similar adverse circumstances. True, the point is brought out early in the book that Peter is careful not to wear long hair. Says his father: "He wants to play the piano and wear a bow tie and let his hair grow long." Says his mother: "Haven't you ever noticed how close he keeps his hair cut? He hates the way it curls at the ends." But in spite of this, Peter is pictured, in boyhood and in manhood, as very far removed from what America is pleased to call—and greatly prize—a real he-man, and Miss Ramsey does nothing to free American parents, such as Peter's father, from the still prevailing impression that musicians are not he-men, that they wear bow ties and let their hair grow long.

Yet, when we think over in mind the musicians—pianists, violinists, conductors—who hold positions of eminence today, we must surely fail to find anywhere any of that kind of affectation. Nor do we find among leading musicians any of the sentimentalism—the "High Road" sort of thing—with which this book abounds. "It must be lonely," says one of the characters in the book, "for a boy like Peter in America." Undoubtedly. But the error lies in painting Peter as the typical American boy who takes to music. The typical American boy who takes to music is not lonely at all—provided, of course, that he is otherwise a real boy—that is, just plain boy with a talent for music instead of for mechanics or something else. The reviewer, having been an American boy with musical inclinations, and having known many others similarly inclined, can speak on this point with absolute certainty and conviction.

Then will Miss Ramsey please give us the address of Anton Krause—many readers of the MUSICAL COURIER would like to have it. For Krause—but here is the story: Peter works all summer and saves up money enough for lessons. He takes it to Krause, who is conductor of the symphony orchestra. "I hoped you would teach me," says Peter. "You see, a year ago I couldn't afford to study, but now I can." "Afford? What is that?" Krause regarded him blankly. "I mean, I didn't have the money."

"Money!" Krause's hand fell forte on Peter's shoulder. "Money! For that Anton Krause does not teach. . . ."

There is a love story in this book, of course, and it is quite as ideal and idealistic as everything that Peter touches upon, but it is interesting and adds value to the book as a novel. The end of it is not for the reviewer to tell. Leave the reader to find that out for himself.

As already stated at the outset, this is a good novel. It is excellently written, with sustained interest, good form and an easy flowing style. It only remains to seek the value of it to music. That has already been touched upon in this review, and it is indeed difficult to see in what manner this book will make easier the lot of the American musician—assuming that lot to be as hard as we are told it is—or that it will arouse in American students the desire for more careful study and higher attainment. An inspiring book of that sort—a sort of musical Main Street—is greatly needed. Truth telling, quite devoid of sentiment, would be valuable in American music today. But it would have to be absolutely real to be of much use.

Musicians are as different from what America (and Miss Ramsey) pictures them to be as possible. If only the American world could get into its head that musicians, even the great ones, are just exactly like other people, and that those who talk idealistically about the High Road are generally only the failures; that the men among musicians are real he-men just like the business men who have made America; that the whole life is just a business pretty much like any other business—it would add music in a very real way.

It has so long been the style to paint musicians as queer freaks that it is difficult even now to persuade people to the contrary. The press agent has made such exaggerated use of the virtuoso's foreign peculiarities for advertising reasons that the public has conceived an entirely false impression of the entire profession. That the violinist should hug his violin to his breast is not surprising when we consider the value and fragility of the instrument and the absolute bearing it has on the artist's success. But the press agent makes it appear that the artist hugs it to his breast for silly, sentimental reasons that disgust common sense people, and ought to.

Why continue it? Why perpetuate this impression of the musician's attitude towards his music as anything more or less than an occupation? So long as we do not teach the truth to the public, just so long will there be lonely and unfortunate Peters in the world, whose parents object to music as a profession simply because they have a false impression of music and musicians. F. P.

(J. & W. Chester, Ltd., London)

### The Evolution of Music

By Alfredo Casella

When the MUSICAL COURIER, several years ago, published the series of articles entitled The Perfect Modernist, afterwards issued in book form by the John Church Company, Cincinnati, neither the author of these articles nor the editors of the MUSICAL COURIER supposed that they would be found to be in perfect accord with the results obtained by other investigators in other lands travelling along various roads to the same goal. Yet this is exactly what has happened. It is not necessary to advance any claim as to priority, nor are we able to say who first suggested the principle of the Altered Chord with its vast possibilities and unlimited horizons. The results seem inevitable. Some sort of explanation had to be found for the more or less successful experiments of the modern composers, for the evolution of music since early times, which the accepted harmony text books in no way offered, and various writers sought and found a similar explanation, differing in detail, but essentially similar in outline.

The Perfect Modernist took the two or three simplest elements of music: beat-rhythm, bar-rhythm, the relationship between bar-rhythm and basic harmony, and demonstrated with numerous examples that all other harmonies were passing chords or altered chords. Casella, shortly afterwards, contributed two articles to the MUSICAL COURIER under the general heading "Why I Write as I Do," in which he outlined a very similar theory. And the proof of his theory is now offered in this new book, just published, The Evolution of Music.

It may be well to explain to readers of The Perfect



Modernist that the differences are chiefly, if not entirely, in the inclusion of rhythm (especially bar-rhythm) in that book, while in Casella's new book, rhythm seems to have small consideration. It was the argument of the author of *The Perfect Modernist* that basic harmony almost invariably changed with the bar-line; that the placing of the bar was actually due to this basic harmony; and that a chord was only altered when it created a variation of the basic harmony.

In other words, the diminished sevenths, augmented sixths, and other such chords might, by this ruling, be altered chords, but they might also be basic harmonies, depending upon the rhythm. Since *The Perfect Modernist* was published numerous other books—mostly elementary text books—have been written which have caused all sorts of confusion because every chord except the simple triads and dominant seventh are called altered chords, while in *The Perfect Modernist* it was proved that the simple triads might very well be altered chords, and very often are.

For practical purposes this fact is far more important than at first seems, for upon it depends frequently the regularity of four-bar phrase length in tune writing, and the contrapuntal embellishment of tunes may sound good or bad as this fact is or is not recognized. It may be added that this manner of teaching is gradually making its way into our schools and is being found of extraordinary practical value, whatever may be its theoretical interest.

Casella appears to omit such considerations from his reckoning altogether. He leans heavily upon the three prime chords: tonic, dominant and sub-dominant, and shows in a series of examples, the earliest of which comes down from the thirteenth century, the gradual development of variations upon these chords, especially in the perfect cadence, and he attempts to prove that the most modern of writing is actually based upon these chords. To what extent he succeeds in actually proving this, it must be left to the reader to determine. His own plan, as outlined in various of his writings as well as in his own compositions, consists far more of adding notes to simple chords than in altering the chords. He takes, for instance, the dominant seventh of D flat (A flat, C, E flat, G flat) resting upon a tonic pedal-bass (which results in D flat, A flat, G flat, C—a very common chord) and adds to it B natural and E natural in the harmony, and F natural in the melody, and explains this as being an alteration of the triad of G minor.

That is quite possible—theoretically—but it is not very practical, because one must, for practical purposes, calculate all of these things from the point of view, not of the composer but of the audience—just the average, ordinary audience. For this purpose, chord alterations must be of such a nature that the audience accepts them (without knowing why or how) as alterations, not as mere meaningless discords, and any worth-while, practical, theory must be built up on what the audience will accept as alterations. In other words, how far one may go. Even in the chord here cited that might depend upon the instrumentation, in which, if the weight were given to the

strong instruments on the chord, and the dissonant additions were lightly heard as a background, the effect might be delightful.

It will be seen from this how futile it is to attempt a review of such an abstruse, complex and learned work in a few lines. It cannot be done. Students should get hold of Casella's book and study it thoroughly—and they will find it beneficial to prepare themselves for this study by having a look at *The Perfect Modernist* if they are not already familiar with it.

### Miscellaneous Music

(R. L. Hunter, Inc., New York)

#### The Stars Sang in God's Garden (Song)

By Florence Turner-Maley

Florence Turner-Maley has known for a good many years past how to write a good tune, and this is another one of them. Simple, but very vocal and effective.

#### Top o' the Morn (Song)

By Ralph L. Grosvenor

There is nothing ambitious about this song, musically speaking, but it is fresh, bright and attractive. Good for an encore.

(G. Schirmer, Inc., New York)

#### Roses Are Dead (Song)

By Ned Abbott

The verse part of this is a very prettily disguised waltz song, with pleasantly devised accompaniment, and the refrain is effective. A fatal mistake is a sixteen measure postlude for piano. Nothing interferes so fatally with the applause.

#### Rose Song (Song)

By Theodora Dutton

A short song of two pages. The poem has only twelve lines and, as its title indicates, is a simple little love song in Clinton Scollard's usual light and delicate style. One has always been led to believe that frequent modulation in harmonization is naturally bound up with some change of emotion in the words, yet, in the second short verse the composer, beginning in E major, the key of the song, shifts in the third measure to A flat, in the fifth to F sharp minor, in the sixth to G major, in the seventh to A major, in the eighth to F major and in the ninth to C major, modulating finally in the twelfth measure through the seventh chord of F major back into E major. This must be pretty nearly the modulation record for a short sprint.

(J. B. Cramer & Co., Ltd., London; Chappell-Harms, New York Agents)

#### Blossom-Time (Song)

By Evelyn Sharpe

A jolly little song, distinctly conventional in its harmonic scheme and general outlines. What makes it worth noticing

is the fact that the composer has a turn that is a little bit different in his tune. M. J.

(Goodwin Tubb Ltd., London)

#### Bogey Beasts (Jingles, etc.) (For Piano)

By S. H. Sime and Josef Holbrooke

*Bogey Beasts* is the name of a book of "jingles, etc." as the title says—the jingles, etc., by S. H. Sime, and the music by Josef Holbrooke. Mr. Sime has invented some remarkable names for some beasts, which are as remarkable in appearance as their names, as proved in the pictures, drawn also by Mr. Sime himself. We hear of The Cauth, The Seekim, The Wily Grasser, The Gorobobble, The Oop Oop, The Zoom, The Nunk, The Two-Tailed Sogg, The Ifysaurus, The Snide, The Pst, The Moonjim, The Snatch, The Prapsnot, and the Ta-Ta. Most of the rhymes are delightful. Particularly good is the one about the Prapsnot:

They have no Prapsnot In The Zoo, And if you ask The Keeper The reason Why? He'll look askew, And slowly Wink his peeper. Then Sorrowfully He will tap Against his nose A finger And say to you, alas! Poor chap! The last one Could not Linger. He faded, Sir! Without a sound In a mysterious manner We did our best To pull Him round But Could not find	The spanner The Llama, Sir! Laments His loss Old Yak He aches with sorrow, I've ordered, Sir! Another gross, They might arrive Tomorrow. Then He will turn away To hide His grief For that lost mammal And aquir some more Insecticide On the Moth eaten Camel. And should his palm Extend Ahaft, You may, If you feel willing To help him In his beastly craft, Anoint it With a shilling.
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Mr. Holbrooke has written some fetchingly original music for piano to keep the various verses company. They are not to be sung; except the last one, about the Ta Ta who "found his brains were useless, as many others would if they but tried to use them." It is music of spirit and fancy, distinctly modern and not particularly easy, nor yet particularly difficult to play. Typographically the book could have been made more attractive. H. O. O.

(G. Schirmer, Inc., New York)

#### Jazz Study (For Two Pianos)

By Edward Burlingame Hill

Whether or not this is the Jazz Study that was written by Mr. Hill several years ago for orchestra, and played by the Boston Symphony Orchestra, we do not know. It seems possible that it may be a piano transcription of (Continued on page 66)

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Considerable activity is evidenced along Broadway, even though Easter is close at hand. The Circus has been drawing large crowds as usual and both the musical and non-musical productions which are considered successes are still playing to capacity audiences. Whenever there is an exceptional motion picture the same interest is manifest along Broadway. There are many new productions and some changing of theaters for this week.

Cheaper to Marry began at the Forty-ninth Street Theater.

Fata Morgana, a successful play of the Theater Guild, is moving up from the Garrick to the Lyceum and the new play for the Guild is Men and Masses.

Expressing Willie opened at the Forty-eighth Street Theater.

James K. Hackett's four weeks' engagement as Macbeth, at the Forty-eighth Street Theater, closed on Saturday last. Mr. Pitt, after a second unsuccessful try, closed at the Morosco.

Across the Street closed at the Hudson.

Hurricane, after a long run, ended at the Frolic.

In the Next Room, a rather successful production, has closed at the Vanderbilt.

Rust will leave the Gaiety after a two weeks' stay and move to the Nora Bayes. The Gaiety will house Sweet Seventeen.

The Capitol Theater has, as its feature picture this week, Nellie the Beautiful Cloak Model. From the title, this should certainly be a big drawing card. Frank Moulan is the principal singer in the first of a series of impressions arranged by Mr. Rothafel of Gilbert and Sullivan operas. The Mikado will be the first of these operettas which are planned to last about twenty-five minutes.

Michael Rosenker, concertmaster of the Rivoli, is the principal soloist there for the week.

S. L. Rothafel spent several days last week in Chicago as guest of honor of the Radio Digest.

Queenie Smith, formerly of the Metropolitan Opera ballet, is the featured star in Sittin' Pretty.

An all star revival of Leah Kleschna is under way and will open at the Lyric Theater on April 21. The cast includes William Faversham, Lowell Sherman, Arnold Daly, Jose Ruben, Helen Gahagan, and other distinguished personages. It is being staged and directed by Jesse Bonstelle. This play will be remembered as one of Mrs. Fiske's greatest successes. The stay is limited to four weeks.

## THE RIVOLI.

The feature picture at the Rivoli last week was The Breaking Point, featuring Nita Naldi and George Fawcett. The picture had keen competition on the street and did not attract any special attention. There was the usual comedy and the news pictorials, which are always entertaining and interesting. The picture was surrounded with the usual type of musical numbers, opening with selections from Pagliacci by the orchestra, under the direction of Emanuel Baer. The Roger Wolfe Jazz Orchestra has been a sufficient drawing card to be held over another week. After this number the audience is usually noisy in its approval. Another musical number for which this theater is known is Josiah Zuro's arrangement of old and familiar tunes in duet form. Last week Miriam Lax and Themy Georgi sang Love's Old Sweet Song. These two young singers' voices blend beautifully, and, as usual, they received much applause.

## THE CAPITOL.

The program at the Capitol Theater last week was the same as that presented from March 30 to April 5. The feature picture, Elinor Glyn's Three Weeks, drew capacity audiences for the first seven days of its showing, but there appeared to be some falling off in attendance during the second week, for at the performances on Tuesday evening there were many vacant seats.

## THE RIALTO.

At the Rialto last week the regularly featured Classical Jazz Overture was unusually good and enthusiastically applauded. The Gallery of Living Portraits, a novel feature, showed Rudolph Valentino in parts of his varied and popular roles. The picture, Dorothy Dalton in The Moral Sinner, was below the usual high standard of the Rialto. The Pathe picture, showing the King of Wild Horses, was clever and intensely interesting.

## Paris Club Helping American Debutants

Numbers of American musical artists in Paris are being assisted in getting public hearings by the American Women's Club in Paris. Although it is not impossible for foreign musicians to secure a hearing in the French capital, the process is usually so long and involved that it bars the majority of young aspirants. To do away with this difficulty, promising musicians are permitted to give recitals in the club salons without charge, inviting the music public and critics.

The club also registers them for professional engagements and has succeeded in placing a considerable number. There have been many who wished to secure engagements so that they might continue their studies in France. Many others have been put in touch with opportunities for foreign countries. As soon as larger quarters are secured, it is planned to make the music section of the club an international bureau. Inquiries may be addressed to the New York office of the club, suite 1221, 342 Madison Avenue.

## Klaiss Orchestra in Concert

Martin Klaiss and his orchestra recently gave a highly enjoyable concert in the hall of the Philadelphia Quartet Club. The program opened with the overture to Flotow's Martha, and was so well received that an encore was demanded. Mr. Klaiss responding with the Valse Bluetie by Drigo. The orchestra also played a selection from Lohengrin, in which the string and wood-wind instruments stood out effectively; the ballet music from Marendo's Excelsior, and a fantasy on Auld Lang Syne, in which the solo part of the horns and trombones were brought out prominently and expressively.

Samuel Calvin Spotts was the soloist of the evening, and disclosed an excellent baritone voice. His first number

was Kipling's Mother of Mine, with Mme. Viola Klaiss Spotts at the piano. A big success was scored by him when he sang On the Road to Mandalay. He was obliged to sing several encores.

## MUSIC ON THE PACIFIC SLOPE

(Continued from page 55)

go. Again and again did they return to the shouts and plaudits of the house, while hosts of friends crowded behind the scenes to give them spoken welcome—proud, indeed, of the high place won by "Our Own Archie Chamlee." J. C.

## SAN DIEGO ENJOYS BAUER AND CASALS IN JOINT RECITAL

Large Audience Crowds Theater to Hear the Two Artists—Notes

San Diego, Cal., March 23.—Harold Bauer and Pablo Casals gave Amphion subscribers an evening of music such as they are rarely privileged to enjoy at their concert here on March 14. The work of these two artists is of the highest order and too well known to need comment. The theater was crowded and the audience appreciative, bringing back the artists many times. A number of encores were given after the solo groups. The ensemble numbers were the Beethoven sonata in A major and the Grieg sonata in A minor, played with absolute perfection of detail.

## NOTES

The first concert of the Morning Choral Club, an organization of women's voices formed here this winter under the able leadership of Louis J. Bangert, took place on the morning of March 11 at the Wednesday Club house, before a large and representative audience. A varied program was offered and the results were excellent. Mrs. Bangert is the accompanist. A musical setting of Paul Lawrence Dunbar's Kiver Up Yo' Haid, by Mary Green Payson of San Diego, proved a successful number.

The Schumann quintet was given an excellent reading at a recent concert for the Wednesday Club by Madeleine Childs, violin; Jessie Voight Marcelli, violin; Ered Lewis Hakel, viola; Edythe Reily Rowe, cello, and Mrs. O. W. Cotton, piano.

That versatile artist and delightful personality, Daisy Jean, cellist, harpist, pianist and soprano, was heard in an interesting program for the benefit of the San Diego Club, at the Spreckels Theater on March 20. In all she does she is charming. E. B. B.

## Jeanne Gordon Starts Western Tour

Jeanne Gordon, a leading contralto of the Metropolitan Opera Company, who has appeared this season in the leading roles of Delilah, Amneris and Venus, completed her operatic season last week and began her concert tour through the South and West to the Pacific Coast for the Spring season.

Miss Gordon was scheduled to sing her initial Carman performance Saturday, April 5, but her appearance in this role at the Metropolitan has been postponed until next season, as the contralto left New York City on the fifth. She will sing Carmen during her summer appearances at Ravinia Park.

Among the engagements on this present tour are the important musical centers of Omaha, Neb.; Houston, Tex.; Bisbee, Ariz., and Tucson, Ariz. In the State of California, Miss Gordon will have five appearances: April 22, Los Angeles; 24, San Diego; 28, Oakland; 29, Fresno, and Stockton, May 1.

In Portland, Ore., she will appear with the Apollo Club in the Auditorium, on May 6; in Seattle, Wash., on May 8, at the Women's League of the University of Washington; at Salt Lake City, Utah, on May 15, with the Musical Arts Society.

## Schelling a Prolific Composer

After an active season, which has included appearances as recitalist, orchestral soloist and conductor, Ernest Schelling will take a short vacation on the Pacific Coast. He will leave New York on April 24 and is expected back early in June. Mr. Schelling is a prolific as a composer as he is popular. His latest opus is a series of variations for a group of wind instruments—all to be played by one artist. The artist who introduced this work was Russ Gorman, premier saxophonist of Paul Whiteman's Orchestra, who played it for the first time at the dinner which Mr. Schelling gave in honor of Willem Mengelberg on the latter's birthday. The first public performance of this composition will be announced shortly.

## New York Music Week Contests

The chairmen of the Manhattan Districts of the New York Music Week Association met at the office of the director, Isabel Lowden, last Monday afternoon and arranged for the Borough Contests which are to start Monday evening, April 28, in the DeWitt Clinton High School Auditorium. A large enrollment of contestants has materialized, and the competitions are sure to be interesting and instructive.

## Middle West to Hear Carmela Cafarelli

Carmela Cafarelli, coloratura soprano, has been engaged to appear in Indianapolis on May 5. Easter Sunday she will be heard in Scranton, Pa., in joint concert with Leonard Lewis, baritone. Other engagements in the near future are in Canton, Lorain and Akron, Ohio. Mme. Cafarelli is under the exclusive management of Annie Friedberg.

## Easton to Give Kansas City Recital

Kansas City will hear Florence Easton for the first time in recital when the Metropolitan soprano appears there May 6, under the auspices of William A. Fritschy, the well known impresario of the Missouri city. The engagement is directly before her appearance at the Winston-Salem, N. C., music festival.

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## NEW YORK CONCERT ANNOUNCEMENTS

Thursday, April 17

Philharmonic Society and Schola Cantorum, evening....Carnegie Hall  
Clarence Eddy, organ recital, evening.....Town Hall

Friday, April 18

New York Symphony Club, evening.....Carnegie Hall

Sunday, April 20

Maximilian Pilzer, violin recital, afternoon.....Carnegie Hall  
Young Men's Symphony Orchestra, afternoon.....Aeolian Hall  
Julius Bledsoe, song recital, evening.....Aeolian Hall

Monday, April 21

Paul Whiteman's Orchestra, evening.....Carnegie Hall  
Pavlowa, evening.....Metropolitan Opera House

Tuesday, April 22

Frederic Dixon and Marguerite Schuiling, evening....Carnegie Hall  
Edward Rechin, organ recital, evening.....Aeolian Hall  
Mae Bonnetti, song recital, evening.....Town Hall  
Pavlowa, evening.....Metropolitan Opera House

Wednesday, April 23

American National Orchestra, evening.....Aeolian Hall  
A. Znaida, song recital, evening.....Town Hall  
Pavlowa, evening.....Metropolitan Opera House

## Althouse Poses a Musical Query

"Why," said Paul Althouse recently, "will a singer, an American singer, clean up all the musical shelves in search of foreign compositions, but only a few will take the pains to look for our best American compositions? In the musical literature of America one will find—if he look—compositions on a par with many of the 'imported' songs."

Incidentally, the American tenor is noted for spending much of his spare time during the off-season in diligently going through American songs by American composers, with the happy results which have repeatedly been shown on his recital programs from coast to coast.

## Gigli Sings at Cathedral

Beniamino Gigli sang on Sunday morning, April 6, at St. Patrick's Cathedral at the Communion Mass for the members of the Police Department. Immediately after this church service, he took the eleven o'clock train for Hartford, Conn., where he sang Sunday afternoon to a capacity audience. On this program Mr. Gigli was assisted by Abby Morrison, soprano, and Vito Carnevali, pianist.

Mr. Gigli sang at the Paterson High School Thursday, April 10, with Jean Gerardy, Belgian cellist, and Abby Morrison, soprano.

## John Charles Thomas for Syracuse and Springfield Festivals

John Charles Thomas has been engaged to sing the role of Escamillo in Carmen in concert form at the Springfield Festival, Friday evening, April 25. He has also been engaged for two performances at the Syracuse Festival, May 7 and 8.

Mr. Thomas has also an engagement as soloist with the Mendelssohn Club in Chicago, this evening, April 17, at Orchestra Hall.

## Onegin Popular with Boston Symphony

Sigrid Onegin makes her final orchestral appearances of the season on April 18 and 19, when she will be soloist with the Boston Symphony Orchestra. These will be her fourth and fifth appearances with that organization this season. Mme. Onegin is scheduled for recitals in Youngstown, O., April 21; Niagara Falls, N. Y., April 23, and Wheeling, W. Va., April 25.

## Spring Dates for Ruth Rodgers

Ruth Rodgers is to sing in Pittsburgh on April 24 and the following day in her native city, Ithaca, N. Y. On the last day of the month she will be heard in Harrisburg, Pa., and will sing in the same city on May 1 and 2.



# CHICAGO

(Continued from page 47)

House. On April 6, they appeared together with Richard Czerwony, the noted violinist, also of Bush Conservatory, for the Chamber Music Society of Kenilworth. On April 10, Mme. Spravka and Mr. Oumiroff gave a joint recital at Menominee (Mich.), assisted by Estelle Louise Vernet, an artist-pupil of Mr. Oumiroff.

The professional pupils of the Oumiroff Studio are always on the busy list. John Minnema, baritone, booked over forty dates in and about Chicago this season. Florence Newman, soprano, is also in demand especially for radio programs, where her voice records especially well. Jennie E. Peterson, soprano, a professional pupil of Mr. Oumiroff, has recently returned from a two weeks' concert trip with the Hultman-Nordin Concert Ensemble. Bernard Schweitzer, tenor, another professional student at the Oumiroff studio at Bush Conservatory, was soloist on April 1 and 3 at the Lyon & Healy artist concerts. Helen Gloeckle, contralto, another Oumiroff pupil, is soloist at the Fourth Presbyterian Church. Lillie Sutherland, soprano, was soloist at Benton Harbor (Mich.), on April 6. Miss Sutherland is another product of the Oumiroff training.

## AMERICAN CONSERVATORY NOTES.

A recital of very unusual excellence was given by advanced pupils of Louise Robyn and Hans Muenzer on Saturday afternoon at Kimball Hall. While every participant acquitted himself most creditably, the remarkable accomplishments of little ten-year-old Storm Bull deserve especial mention. Compositions of Grieg, MacDowell and a set of five pieces called From a Child's Day, by his father, Eyvind Bull, were performed with complete abandon and absolute command of all technical and interpretative difficulties. The first movement of the Tchaikovsky concerto and that of the Arensky concerto were finely played by Howard Hanks and Martha Picker. Philipp Gutwirth, a young violin student of Hans Muenzer, offered the tarantelle by Wieniawski in brilliant style.

The annual examinations at the American Conservatory will open with that of the Normal Teachers' Class on May 5.

Kenneth Fiske, of the violin faculty, finished a successful week's engagement at the Lyon & Healy Hall.

The following is a list of recent appointments secured by organ pupils of the Conservatory: organist and director, St. Vincenslaus Church, Chicago, Louis Nespo; organist and director, Union Church, Hinsdale (Ill.), Joseph Taylor; organist, Calvary Presbyterian Church, Chicago, Whitmer Byrne; organist, First M. E. Church, Whiting (Ind.), Warren Johnson; organist, Covenant Baptist Church, Harold Cobb; organist, Fenroy Theater, Martis Ferry (Ohio), Theodore Stahl; organist, New Evanston Theater, Evanston (Ill.), George Ceiga.

## PRELIMINARY CONTEST AT BUSH CONSERVATORY.

Results in the preliminary contest for the prizes to be awarded at Orchestra Hall, April 29, to Bush Conservatory students, have been announced. The preliminary trials were held April 10. Three contestants for the piano, voice and violin prizes were selected from a number of candidates, and the following young artist-students were chosen: Piano—Adolph Ruzicka, Fyrene Bogle, Harold Triggs; voice—Maude Bouslough, Hildred-Hansen Hostetter, Helen E. Smith; violin—Olga Eitner, Agnes Knoflickova, Edith Kendall.

The final contest for the intermediate violin prize was also held. The prize violin was awarded to Ferne Hassell, pupil of Richard Czerwony, given by John Hornsteiner.

Of those selected for the final contest, the three pianists are students in the Master School under Jan Chiapusso. Two of the vocalists—Miss Bouslough and Mrs. Hostetter—are in the master school, under Charles W. Clark. Miss Smith is a master school student of Mae Graves Atkins, and the three violinists are members of the violin master class of Richard Czerwony.

The judges of the preliminary contests were: piano—Howard Wells, Henriot Levy and Mme. Sturkow Ryder;

voice—Vittorio Trevisan, Louis Kreidler and Emerson Abernethy; in the violin trials for the award of the intermediate violin, Maurice Goldblatt, Walter Hancock and Fritz Renk officiated.

The prizes offered for the final contest in Orchestra Hall, at which the above mentioned students will play, are an A. B. Chase grand piano, valued at \$1,650, and a Henry F. Miller grand piano, valued at \$1,250, both offered by the Moist Piano Company, and a fine old Italian violin donated by Lyon & Healy. Each prize winner also secures an appearance with the Conservatory Symphony Orchestra, May 20, at Orchestra Hall.

Kenneth M. Bradley, president of Bush Conservatory, is filling lecture dates on the Pacific Coast during the month of April, and has had great success with his audiences. During the past week he has appeared before the Ebell Club, the Woman's City Club and the Rotary Club of Los Angeles. He also spoke at the Santa Ana Men's Club and Romona College in Los Angeles and will speak for the Rotary and other organizations in San Francisco April 8 to 12. He will later appear in Portland, Seattle and Vancouver. Owing to the numerous requests, Mr. Bradley has consented to conduct examinations on the Pacific Coast for candidates for the master school of Bush Conservatory during his lecture tour.

## SYMPHONY CONCERT.

The symphony season will soon come to an end, as the last program will be given on Friday afternoon and Saturday evening, April 25 and 26. The twenty-sixth program, on April 11 and 12, brought forth the last soloist of the season and the honor was bestowed on Fannie Bloomfield-Zeisler. The highlights of this program were the orchestra's rendition of Beethoven's symphony No. 7, A major, and Mrs. Zeisler's playing of the Moszkowski E major concerto. Mrs. Zeisler has appeared many times with the Chicago Symphony Orchestra and it was she who, several years ago, introduced Moszkowski's concerto in E major to Chicago with the same organization with which she was the soloist this week. In her long and successful career, this brainy woman and admirable pianist has made a host of friends wherever music is known, and in Chicago her legion of admirers has always been on the increase.

Both on Friday afternoon and Saturday evening, Orchestra Hall was completely sold out and at the close of her printed selection there was not a hand that was not clapping against another in honor of the soloist. Mrs. Zeisler has drunk at the fountain of youth, for both in appearance and her playing she is today twenty years younger than a few years ago. At that time, if memory serves right, she was a rather sick woman and her illness interfered materially with her playing. She came back this week at Orchestra Hall in all her glory, in her prime, and the maturity of her playing was attested in the Moszkowski concerto. Here she revealed her wonderful musicianship, her sympathetic and virile touch, her impeccable technic, revealing all in all one of the greatest pianists of the day—a woman of whom everyone in Chicago is proud, and a pianist who can hold her own with any of the day, man or woman. At the close of the concerto, she was presented with floral baskets and compelled to add encores. She probably received the most spontaneous ovation ever registered in the hall of classical music.

The Chicago Symphony Orchestra's playing of Beethoven's seventh symphony will live for many a day in the memory of all those who heard the orchestra's performance of the work. The monumental symphony was gloriously rendered. A column could be written here in the praise of the orchestra and its conductor, but additional praise would add little to the worth of the orchestra and space is limited. The program was opened with Elgar's Cockaigne overture, after which Perinello's symphonic poem, The Dying Swan, had its first performance in America. It is a happy contribution to the symphonic repertory.

## CARA VERNON WRITES FROM PARIS.

A card received this week from Cara Vernon, the American pianist, now sojourning in Europe, says: "Have been

hearing some splendid performances at the opera here. Have just played recitals in Nice, Menton and Cannes as well as Marseilles. Am playing in London April 2; then back to Paris for a recital there."

## MUSICAL NEWS ITEMS.

On Monday afternoon, April 7, the Musicians' Club of Women's concert was given by the following members: Lillian White Freyn, Dagmar Andersen Herem, Mary Welch, Edith Bowyer Whiffen, Zetta Gay Whitson and Lillian Magnuson.

Edward Ehrhardt presented his pupil, Benedict Saxe, in a piano recital at Kimball Hall, April 9. A well arranged program was so well played by the pianist as to reflect much credit on his able mentor as well as himself.

Harry Carl Geske, pianist, studying with Edwin Gemmer, played for the Chicago Evening American broadcasting station on April 8. Hazel Fern Heitman, another Gemmer pupil, played for the Zenith Edgewater Beach station the same evening.

RENE DEVRIES.

## Kochanski to Play in Europe

Paul Kochanski, the violinist, will sail for Europe the end of this month. His most recent appearances have been in New York City with the New York Symphony, conducted by Walter Damrosch, on March 27 in Carnegie Hall, and with George Barrere's Little Symphony Orchestra, at the Henry Miller Theater, on April 6.

Mr. Kochanski is a tennis enthusiast and has played in several tournaments on European courts. He will have very little time for this sport this summer as he is engaged to appear at the Prague Festival, after which he will make a tour of Poland where he has not been heard for four years. He has also been requested to play in Paris at the Champs Elysee Theater, and in London at Queen's Hall.

Early in the autumn he will return to this country to begin another transcontinental tour, the dates of which include many re-engagements.

## Laros Heard with Orchestra

Earle Laros, pianist, recently was soloist at the concerts given by the New York Symphony Orchestra in Easton, Wilkes-Barre and Scranton, Pa., playing the Rachmaninoff C minor concerto. Mr. Laros made the most of the opportunities it offered him, giving an admirable performance technically, and showing a thorough grasp of the work musically.

## Lenora Sparkes Begins Tour

On Monday, April 7, Lenora Sparkes, soprano, began her tour with the Minneapolis Symphony Orchestra at a concert in Columbus, Ohio. She will appear with this organization in Macon, Ga.; Jacksonville, Fla.; and beginning with New Orleans on May 2, she will continue with the Orchestra until the end of the tour at Cedar Falls, Ia., on May 21.

## Reception at Kaufmann Studio

Minna Kaufmann gave a delightful reception to her many friends at her studio in Carnegie Hall, New York, on Saturday evening, March 29. A short program was sung by five of Mme. Kaufmann's artist pupils—Maude Young, Margaret MacDonald, Lucy Van Houten, Betty Burke and Mildred Perkins.

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## REVIEWS AND NEW MUSIC

(Continued from page 63)

that number, with which we, however, are not familiar. It is a very entertaining piece of music, but it is as far removed from jazz as John Alden Carpenter's Krazy Kat is removed from jazz. Jazz is the sort of thing which can be made by a certain type of mind only, and others always fail in some manner to give it the exact color which one recognizes is proper to it. This study by Mr. Hill is extremely entertaining, however, and is a very scholarly work.

(J. Fischer &amp; Bro., New York)

## Salutation (Choral Prologue for Mixed Voices)

By Samuel Richards Gaines

In a foreword to this piece, the composer calls attention to the fact that, properly rendered, "a very special and thrilling effect" may be gained, and that there are "majestic chords" in measure nine. This would prejudice any reviewer against the work were he not to go further into it in an effort to discover how far such high praise is justified. In this case it happens to be absolutely accurate. What the composer says of his own work is a fair appraisal, in no way an overstatement, and the effects to be gained are exactly what he himself states. No doubt he

has tried it out and verified it. Anyhow, it is correct and choral societies will be glad to have a chance to "put over" such a sure fire hit.

(White-Smith Music Publishing Co.)

## Six Picture Scenes (For Organ)

By Edwin H. Lemare

These are entitled In the Garden, Intensity, Suspense, Caprice, Forest Scene and Minuet. They are all very short, each occupying only two pages of large print, but they are attractive and extremely picturesque. The organ writing is technically brilliant, and the registrations orchestral and effective. Any one of these pieces might be played without the balance, and would be found suitable either for the church or for recital, and might be useful also as accompaniment to pictures. The melodies are pleasing and the harmony and contrapuntal development masterly.

(J. &amp; W. Chester, Ltd., London)

## Two Songs from Chinese

By Eugene Bonner

The first of these two songs is A Satire On Paying Calls in August. The tune is simple and the two ought to go very well as a novelty, though better in the original French than in English. Arthur Waley's translation does a lot of violence to Mr. Bonner's original music. The second song, Li Fu Jen, short, is ingeniously colored harmonically.

## Flutes (Songs)

By Eugene Bonner

Four ingenious little songs in French, light in the humor of their text and also on the musical side.

(Olier Ditson Co., Boston)

## Memories (For Organ), and Song Transcriptions

By Charles Wakefield Cadman

The latest of the series of Russian songs to be received are In the Tomb, Song of the Shepherd Lehl, Slumber Reigns, and The Pine Tree. There is also a transcription for the organ, Memories, by Charles Wakefield Cadman, and two separate arrangements by William Arms Fisher, one for violin and the other for piano from the largo of Dvorak's New World Symphony, which Mr. Fisher has given the title Goin' Home, and to which he has set words in Negro dialect.

(John Church Co., Cincinnati)

## The Love Path (Song)

By Charles Wakefield Cadman

Difficult it is always to review Cadman for the simple reason that one soon runs out of terms sufficiently strong to express the beauty of his muse. Perhaps the easiest thing to do would be just to say that he has written another real Cadman song. Why not? Everybody knows what a real Cadman song is like and how good it is. It might also be well to give a short description of it—thus: the words are by Nellie Richmond Eberhart, the voice part has a range of just one octave, in the high key from G to G, in the low key from D to D; the accompaniment is easy,

the song has two verses and covers two pages; there are high sustained notes in which the singer will delight, and, finally, anybody who hears it will go away whistling the tune. And what more do you want?

(Maurice Senart, Paris)

Greek Impressions (Quartet for Strings)  
Op. 19

By Emerson Whithorne

This is a very delightful piece of writing. It consists of a short introductory movement entitled Pastorale, Adagio sostenuto, based upon a plaintive minor tune with quaint little turns, suggestive, perhaps, of the pipes. A really lovely piece of music, and not excessively modern. It leads to an Allegretto giocoso entitled Pan, beginning in a rapid 2-4 time and developing into a 6-8 Allegro scherzando. It is a vivid, passionate movement, full of color and instrumentated with great facility and ingenuity so as to produce all sorts of unexpected and unusual effects. The Elegy, which follows and terminates the quartet, is a quiet melody arranged in a somewhat simple manner and closing with the softest of pianissimos.

At the end of the quartet is printed its program—presumably—being three prose-poems by George Chittenden Turner, extremely well written and aiding greatly to an understanding of the form of the music, which is somewhat descriptive. The entire quartet, in inspiration, design and construction, is of the first order and America has good reason to be proud of it.

(Harold Flammer, New York)

## German Dance, Beethoven, No. 1, C. Major

Transcribed for the Piano by Isidor Seiss

Not having Beethoven's works at hand, nor time to run over to the library to look them up, we cannot speak by the book, but if memory serves, this is the first of the ten or twelve dances that Beethoven wrote for orchestra early in life. And again if memory serves, these dances were arranged for piano by Beethoven. They have been rearranged, both for orchestra and piano, on several occasions since that time, and this Seiss arrangement is one of the best. It has been carefully edited and fingered by Ernesto Berumen.

(G. W. Thompson &amp; Co., Boston)

## Hope On (Song)

By Caroline L. Sumner

This is a popular song with a march rhythm throughout. The refrain is syncopated, which adds to the vigor of it. A very nice piece of music of its kind, and should win a popular success. Published for male chorus, and also mixed voices. Arranged in duet form, and as solo for all voices, with violin obligato.

(J. Fischer &amp; Bro., New York)

## My Arcady (Song)

By Lily Strickland

This is more frankly in the popular style than most of Miss Strickland's tunes. It has a catchy waltz refrain and ought to be a very effective number on a mixed program.

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